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KERRANG!

No. 27 60p

October 21-November 3

BARON ROJO! – bullring blitz!

AEROSMITH!
JOHN COUGAR!
GENESIS!
HAWKWIND!
JOHN SYKES!
NEIL YOUNG!
COCKNEY REJECTS!
BILLY SQUIER!
RUSH!
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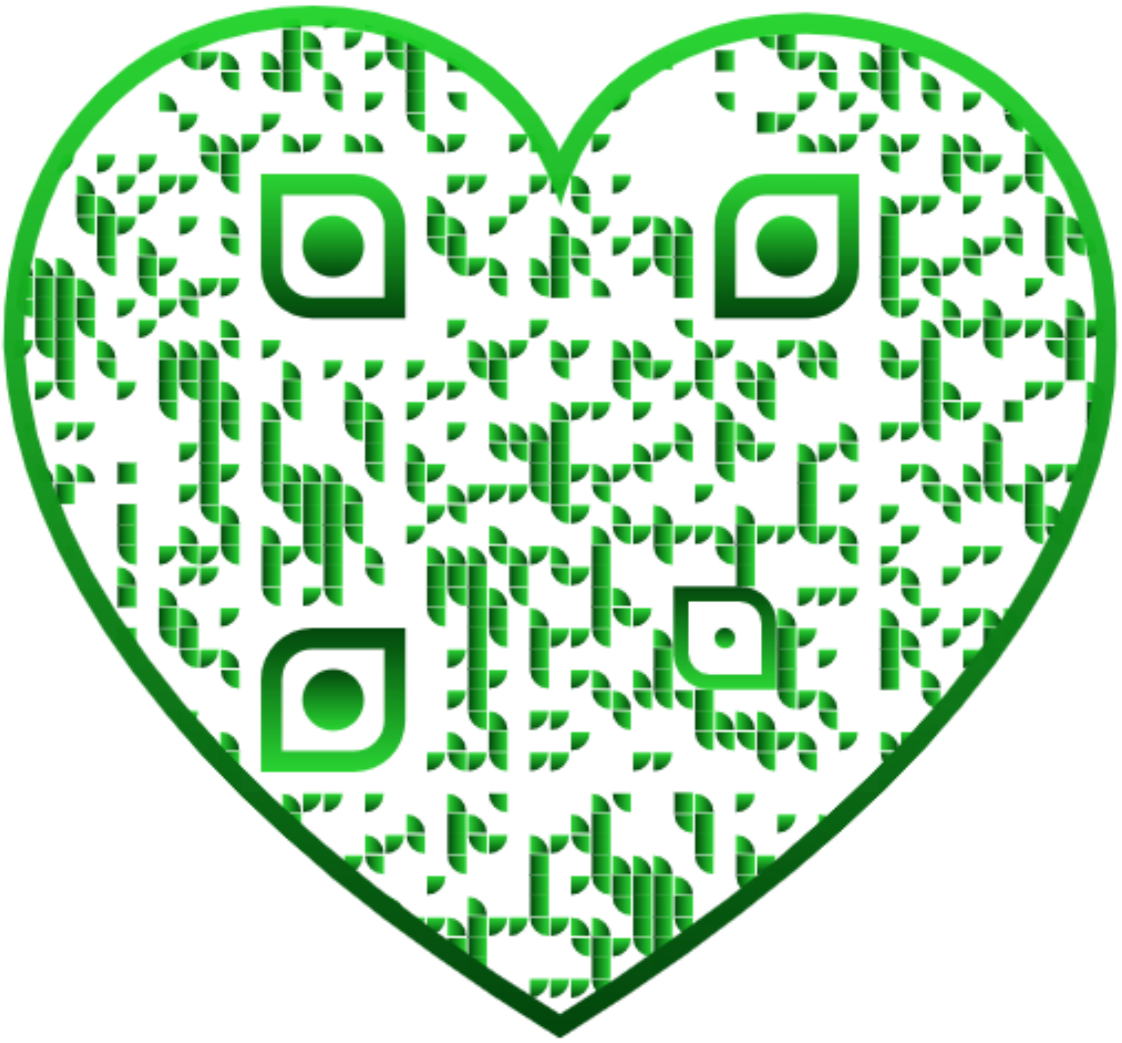

FRONT COVER pic of Baron Rojo's Armando de Castro by George de Bodnar

The official HM charts specially compiled for Kerrang! from a nationwide survey of 50 specialist shops

SINGLES

1	—	BURNING DOWN ONE SIDE **Robert Plant** Swansong
2	1	EYE OF THE TIGER **Survivor** Scotti Brothers
3	3	IN THE HEAT OF THE NIGHT **Diamond Head** MCA
4	4	WHO'S CRYING NOW **Journey** CBS
5	20	BLIND MEN AND FOOLS **Tytan** Kamaflage
6	—	ALWAYS GONNA LOVE YOU **Gary Moore** Virgin
7	5	DANCER **Michael Schenker Group** Chrysalis
8	10	ROCK 'N' ROLL FOREVER WILL LAST **Spider** RCA
9	8	DON'T WANNA LOSE **Y & T** A&M
10	16	CRAZY HORSES **Tank** Kamaflage
11	6	HIGHWAY SONG **Blackfoot** Atco
12	29	BORED WITH RUSSIA **Budgie** RCA
13	11	STAND BY YOUR MAN **Wendy and Lemmy** Bronze
14	2	NEW WORLD MAN **Rush** Mercury
15	—	EMOTIONS IN MOTION **Billy Squier** Capitol
16	12	ONLY TIME WILL TELL **Asia** Geffen
17	7	PARIS BY AIR **Tygers Of Pan Tang** MCA
18	27	STEAMIN' **Anvil** Attic
19	9	LIVING FOR THE CITY **Gillan** Virgin

pic by Ray Palmer

20	—	CRASH BANG WALLOP **Raven** Neat
21	15	DAYS OF WINE AND ROSES **Stampede** Polydor
22	13	YOU'VE GOT ANOTHER THING COMIN' **Judas Priest** CBS
23	17	ALL ALONG THE WATCHTOWER **Randy California** Beggars Banquet
24	25	TELL ME THE NIGHTMARE'S GONE **Praying Mantis** Jet
25	—	FOUR TRACK 12" **Clovenhoof** Elimental
26	24	BLOODLUST **Venom** Neat
27	—	JACK AND DIANE **John Cougar** Riva
28	18	PARANOID **Black Sabbath** Nems
29	21	RUFF CUTS **Twisted Sister** Secret
30	19	SILVER MACHINE **Hawkwind** RCA

Compiled by MRIB

IMPORT ALBUMS

1	HUGHES & THRALL **Hughes & Thrall** Boulevard
2	ROCK IN A HARD PLACE **Aerosmith** Columbia
3	SPYS **Spys** EMI America
4	IN FOR THE COUNT **Balance** Portrait
5	TRACKS **Wrabit** MCA
6	IN TRANSIT **Saga** Polydor
7	EXECUTION **Bullet** Lark
8	HELLCATS MINI-LP **Hellcats** Atlantic
9	BEER DRINKERS **Motorhead** Milan
10	TOO FAST FOR LOVE **Motley Crue** Elektra

Compiled by MRIB

ALBUMS

1	—	MAGIC **Gillan** Virgin
2	1	SIGNALS **Rush** Mercury
3	18	UNDER THE BLADE **Twisted Sister** Secret
4	4	BLACK TIGER **Y & T** A&M
5	2	EYE OF THE TIGER **Survivor** Scotti Brothers
6	6	THE CAGE **Tygers Of Pan Tang** MCA
7	23	HUGHES & THRALL **Hughes & Thrall** Boulevard import
8	5	LIVE IN LONDON **Deep Purple** Harvest
9	11	ROCK IN A HARD PLACE **Aerosmith** Columbia import
10	8	PICTURES AT ELEVEN **Robert Plant** Swansong
11	3	HIGHWAY SONG – LIVE **Blackfoot** Atco
12	12	ASIA **Asia** Geffen
13	9	THE JIMI HENDRIX CONCERTS **Jimi Hendrix** CBS
14	28	NO CONTROL **Eddie Money** CBS
15	10	BATTLEHYMNS **Manowar** Liberty
16	15	ESCAPE **Journey** CBS
17	22	EMOTIONS IN MOTION **Billy Squier** Capitol
18	25	SPYS **Spys** EMI America import
19	7	ROUGH DIAMONDS **Bad Company** Swansong
20	—	ZIPPER CATCHES SKIN **Alice Cooper** Warner Brothers
21	13	SCREAMING FOR VENGEANCE **Judas Priest** CBS
22	26	THE WILD ONES **Cockney Rejects** Arena
23	—	TWIN BARRELS BURNING **Wishbone Ash** AVM
24	16	THE EAGLE HAS LANDED **Saxon** Carrere
25	—	THE VERY BEST (RED ALERT – DIAL NINE) **Sammy Hagar** Capitol
26	31	IN FOR THE COUNT **Balance** Portrait import
27	—	TRACKS **Wrabit** MCA import
28	17	HEAVY METAL THUNDER **Various** Carrere
29	29	ALDO NOVA **Aldo Nova** CBS
30	14	IN TRANSIT **Saga** Polydor
31	—	EXECUTION **Bullet** Lark import
32	36	HELLCATS MINI-LP **Hellcats** Atlantic import
33	21	THE UNEXPECTED GUEST **Demon** Carrere
34	—	VANDENBERG **Vandenberg** Atlantic
35	19	LIVE AT THE ROUNDHOUSE **Pink Fairies** Big Beat
36	20	JUGGERNAUT **Frank Marino** CBS
37	—	TWILIGHT OF MISCHIEF **Heaven** RCA
38	32	STEEL CRAZY **Various Artists** Abstract
39	30	BEER DRINKERS **Motorhead** Milan import
40	34	GOOD TROUBLE **REO Speedwagon** CBS

Compiled by MRIB

LOCAL CHART

1 GIMME GIMME, **Blackfoot**, from 'Highway Song Live', Atco.
2 ROCK IN A HARD PLACE, **Aerosmith**, from 'Rock In A Hard Place', Columbia Import.
3 LOADED DICE, **Criminal Fingers**, Demo.
4 FOREVER, **Y&T**, from 'Black Tiger', A&M
5 EVERYBODY WANTS YOU, **Billy Squier**, from 'Emotions In Motion', Capitol
6 TAKE YOU ON A SATURDAY, **Survivor**, Scottie Bros. 45 b-side
7 RIDING ON THE WIND, **Judas Priest**, from 'Screaming For Vengeance' CBS
8 PARIS BY AIR, **Tygers Of Pan Tang**, from 'The Cage' MCA
9 EVERY MAN SHOULD KNOW, **Blackfoot**, from 'Highway Song Live', Atco
10 SHELLSHOCK, **Manowar**, from 'Battle Hymns', Capitol
11 BLACK TIGER, **Y&T**, from 'Black Tiger' A&M
12 NEW WORLD MAN, **Rush**, from 'Signals' Phonogram
13 VALLEY GIRL, **Frank Zappa**, from 'Ship Arriving Too Late To Save A Drowning Witch;, CBS
14 MR. ROCK 'N' ROLL, **Samson**, Live 12" ep, Polydor
15 SHOOT EM DOWN, **Twisted Sister**, from 'Rough Cuts', Secret
16 SLOW DANCER, **Robert Plant**, from 'Pictures At Eleven', Swansong
17 LIGHTNING STRIKES, **Aerosmith**, from 'Rock In A Hard Place', Columbia
18 CAUGHT IN THE WIND, **Santers**, 'Shot Down In Flames' Really Records Import
19 MOTORCYCLE MAN, **Saxon**, from 'The Eagle Has Landed', Carrere
20 DEVIL MADE ME DO IT, **Rory Gallagher**, from 'Jinx', Chrysalis

Compiled from requests at the 'Headbangers Ball', Heywood Civic Hall, Manchester, by John Brent.

KERRANG!

EDITOR IN CHIEF
Alan Lewis

STAFF WRITER
Dante Bonutto

CONTRIBUTORS
Steve Gett, Chas De Whalley, Howard Johnson, Chris Welch, Dave Dickson, Toots Daley, Malcolm Dome, Geoff Banks.

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PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
Steve Bush-Harris

ADVERTISEMENT REPRESENTATIVE
Ian Hunter

SECRETARY
Janice Issitt

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BUDGIE

'Deliver us from evil'

THE NEW ALBUM

ON TOUR

29th OCTOBER – FRANCIS EXAVIER HALL, DUBLIN
30th OCTOBER – ULSTER HALL, BELFAST
2nd NOVEMBER – APOLLO, OXFORD
3rd NOVEMBER – SOUTH PIER LOWESTOFT
4th NOVEMBER – WOODEVILLE HALL, GRAVESEND
6th NOVEMBER – RECREATION CENTRE, FARNBOROUGH
7th NOVEMBER – IPSWICH GAUMONT
11th NOVEMBER – LEAD MILL SHEFFIELD
12th NOVEMBER – TOWN HALL, MIDDLESBOROUGH
14th NOVEMBER – APOLLO MANCHESTER
18th NOVEMBER – VICTORIA HALLS, HANLEY
19th NOVEMBER – PIER PAVILION COLWYN BAY
27th NOVEMBER – CIVIC HALL, ST. ALBANS
29th NOVEMBER – CARDIFF UNIVERSITY
30th NOVEMBER – BIRMINGHAM ODEON
4th DECEMBER – BRADFORD UNIVERSITY
7th DECEMBER – HAMMERSMITH ODEON

ACTIVE

RCA

BARON ROJO, PRONOUN

by Dante Bonutto, pronounced 'bozo'

pic by George Bodnar

CED 'ROCKO'

NO, NO, this isn't Howard Johnson, but it's a natural assumption. Up to now all Baron-orientated background info has derived from this particular Northern source, a veritable Rojo *Reuters* service, tirelessly putting the case for Spain's premier heavy rockers and even convincing your sceptical correspondent that here indeed was a band worthy of *Kerrang's* attention.

It took some hard persuasion, mind. There was a time not so long ago when I found the notion of a Spanish HM band, a *good* Spanish HM band, hard to accept. The international success of The Scorpions and the more localised triumphs of the now McBrainless Trust has at least given hopefuls from Germany and France a degree of credibility, but Hispanic heavies . . . *Que?*

Another problem. Spain, I'm aware, is a land awash with culture and possessor of a past positively bristling with achievment, yet the visions of the country that instantly spring to mind (mine anyway), form a daunting montage of 'Carry On' clichés. Portly disco dancers shaking a blue-veined leg to 'Una Paloma Blanca', Cliff Mitchelmore bursting into blisters on the Costa del Sol, half-built hotels, dodgy dumpers, semi-poisonous water, Tommy Steele singing 'Little White Bull', you get the picture?

And then there's the band's name, *Baron Rojo* (pronounced *Rocko*), not *that* far removed from Baron Bozo and, while I'd not dream of contorting their title in such a derogatory manner, it does roll off the tongue with shameful ease.

In short, it isn't difficult to scoff but *'Volumen Brutal'*, the band's second LP, recorded here at Gillan's Kingsway studio, makes a nonsense of all that and caused a personal *volte-face* that had sawdust spraying from the floorboards.

Lacking any indigenous inspiration, the band might simply have cobbled together a few semi-gleaned notes from a gaggle of Brit/US sources but, while the four clearly owe a debt to the likes of Cream, Zeppelin, Hendrix and Purple, ideas gained are not simply plagiarised but pulped, reconstituted and refined into a sound distinctly Rojoid in nature.

To date, the album's shifted some 100,000 copies in Spain alone, twice as much as the first LP, *'Largo Vida Al Rock And Roll'* ('Long Live Rock 'N' Roll'), and through the timely intervention of Kamaflage Records is now available here with re-recorded English vocals – a flattering move but I prefer the original Spanish despite 'Eurovision' overtones – to coincide with the Baron's appearance on the Hawkwind tour, an uneasy coalition to say the least.

It strikes me that they'd have been better going out with a group more similar in output and disposition, but at least the band's sterling display at this year's Reading Festival, stealing Friday from under the more elevated snouts of Budgie and Diamond Head, has provided them with a degree of UK support on which to build.

As the first Spanish band to take the Reading stage they had the daunting task of establishing a rock 'n' roll reputation for the country as a whole but, once nerves were overcome, they entertained to the hilt, grabbing the attention with some jarring confetti bombs and a welcome touch of gonzo guitar abuse

Memories of Falklands, World Cup, even Armada, were swiftly forgotten as the Barons stuck common bedrock with UK fans, staying all missiles and gaining an encore-prompting roar from a notoriously critical gathering with a deadly collective aim.

While the band has been in

continues next page

Jose-Luis with hand-made Spanish binoculars

from previous page

existence only a couple of years, its constituents – Carlos and Armando de Castro (guitars/vocals), Jose2-Luis Campuzano (bass/vocals) and Hermes Calabria (drums) – arefarfrom wet behind the ears.

All have previous ties with important outfits in the Madrid area: Hermes (pronounced Ermez), originally from Uruguay, with *Siglo*, a band specialising in Spanish/ symphonic music, José-Luis with *Modulos*, a famed Spanish group in the Toto/Supertramp bag, and Armando and Carlos with Spain's first significant heavy rockers, *Coz*, a band they quit when the bassist, backed by the record company (CBS), tried to execute an internal coup and turn the music in a new wave direction.

Despite this long history and the problems surrounding rock 'n' roll in a country where compulsory military service arrests the development of many new bands and the music was for a long time crushed under the political heel, the band's outlook remains simple and uncynical, impelling me to take the next step in the conversion chain and catch them on home turf. . . .

'Oh, this year I'm off to sunny Spain. . . .'

A DAWN drive to Gatwick with photographer (Crazy) George de Bodnar and publicist Jenny Torring, an ex-nurse still equipped with an impressive supply of wake-up wonderdrugs for the poorly and the past-it, a cardboard airport breakfast, a mercy dash to an (almost) full plane straining on the tarmac, feeble excuses to a rampant stewardess, two hours above the clouds, then down into Barclona, and on to Girona (pronounced Herona) where, reflecting the defecit of decent rock venues, the group are due to play in the echoey environs of a basketball hall.

To make matters worse the stages themselves are often unsafe, causing no end of grief for the band, accident prone to the nth degree (Hosé-Luis recently crashed through the boards completely while Armando broke his foot during the first song of the first concert on the last tour and had to play the rest of the dates propped up on a bar stool!)

We arrive around 9.30pm and, with the three-band bill yet to get underway, adjourn for refreshment (beer, burger) to the nearest bar, returning later to find a rockabilly troupe on stage and the Barons ensconced in the ample backstage area.

They aren't due on until 1.30pm, normal in Spain, so to sustain flagging spirits (ours), they bring forth lashings of drink and various hospitality trays chock-full of pastries and crustless 'sannies'. "This cake," indicates Carlos sagely, "is called the 'fat of heaven'." Who (hic) can resist. . . .

It's clear from pre-gig discussions and a quick wander around the hall that rock 'n' roll in Spain is an unsophisticated business. The band's lighting rig, for instance, comprises only 56 1,000-watt bulbs, less than Dave LeeRoth has round his dressing-room mirror, while the PA, also their own and built to particular specifications, is rather straggling and strung-out.

Neither are cheap, costing £30,000 and £35,000 respectively, yet neither are what you'd expect at a top UK concert where outsize backdrops and flashing logos would no doubt be in evidence as well. The 2,000 plus assembled don't seem to mind, though, and prime themselves for action as house-lights dim and the band launch into *'Resistire'* ('Stand Up') with ballistic force.

By some quirk of Spanish custom the decibels at rock concerts go unchecked, an arrangement effectively providing soundmen with a licence to kill. When Motorhead venture into the country the result, apparently, is pure carnage but, when it comes to turning guitars into blunt instruments of attack, the Barons don't lag far behind.

The *volume, brutal* indeed, makes a brief circuit of the lobes then dives down to the knees, draining already weakened cartiliges, while all around fans, mostly male, mostly in their mid-teens, writhe, swoop and shake, elbows flapping like buckshot geese.

Fortunately, after about the first three numbers the sound is tempered and generally sorted out giving those still upright a chance to enjoy a show wieghted sensibly towards material from the second LP.

Armando is the natural centre of attention, taller and hairier than brother Carlos and source of most of the vocals/ solos, though chunky Hosé-Luis pushes him close with an excellent, crowd-stirring bass solo, a brisk military two-step at the start of *'Las Flores Del Mal* ('Flowers Of Evil'), and a swirling jet-black mane reminiscent of Gillan at his finger-dried peak.

Personally, I find the show not a patch on the band's Reading performance, where they pulled out all the stops in an up-against-the-wall, something-to-prove situation, but it's enjoyable nonetheless with the huge outpourings of smoke towards the end giving the cue for the de Castro brothers to grind guitars BOC style and Hosé-Luis to molest his grounded bass with the sort of deft instep displayed all too rarely by his World Cup compatriots.

Like all the band he's classically trained, having studied double-bass for four years in Madrid, but it's hard to believe that he learnt *this* manoeuvre at the Royal Conservatory. Eat your heart out Maredonna!

THE NEXT day, Sunday, sees the start of a mini music fair in central Barcelona, with all the major companies promoting their 'next big things'. The Barons dig in naturally behind the *Chapa* stand where, after a busy morning signing photos, records and stickers, thoughts inevitably turn to lunch.

Resigning ourselves to yet another meal, wewander off to the band's hotel but, dash and curses, the prime restaurant on the premises is closed for the day causing serious perturbance within the Rojo ranks.

Once calm, however, they decide to let us sample the

Jose-Luis in Gene Simmons 'no publicity' mood

pix by George de Bodnar

wares (lobster, loin of pork) of a local Basque hostelry where they gain the usual celebrity treatment, causing severe palpitations among the crisply-starched waitresses, who line up to wave us out the door. Back at the hotel bandand myself retire to the first floor reception and, huddled round like illicit whist-drivers, proceed to further the cause of Anglo/Spanish relations. . . .

Were you nervous about playing Reading?
Armando: "Yes. At the beginning of the concert we were very, very nervous because it was a big responsibility for us. During the first half we were trying all the time to contact the people and break the ice and I think at the end the reaction was good. We did an encore – for us it was fantastic!

"We've played large festivals in Spain but it'snot the same because we know how the Spanish audience will receive our music."
Carlos: "Also, the Spanish festivals are smaller, between 6–10,000 people."

Are more Spanish bands starting to play heavy rock?
Armando: "Oh yes, Heavy Metal is growing in Spain and probably our success is one of the reasons. There are groups like *Obus* (Warhead), who resemble Judas Priest and follow us closely, and *Leno* (Branch) though they've now changed their style and just play rock 'n' roll."
Carlos: "In the beginning we really used to play pop music but our minds changed along with the way we play when we listened to Cream, Hendrix and Mountain."

It must have been difficult to keep a band going under the Franco regime – especially a rock 'n' roll band. . . .
Armando: "It was difficult. Five or six years ago rock 'n' roll in Spain was like a forbidden thing. It was outlawed."
Carlos: "Julio Inglesias played concerts during the regime but not rock 'n' roll bands, you understand?"
José-Luis: "They think rock 'n' roll is a dirty thing. Long hair, a nasty thing, but we stand up all the time."
Carlos: "Maybe the politicians thought that rock 'n' roll can change the minds of the young people. . . ."
Armando: "Maybe they thought that it can clean the minds of the young people . . . they thought it was music of rebellion."

What did you do?
Armando: "We continued to be involved with rock 'n' roll but in an underground way – playing a few concerts, getting a little money and always fighting for the music."

There seemed to be a lot of young kids at the show last night, is that a normal audience for the band?
Carlos: "Oh yes, all the children like *Baron Rojo*".
Hosé-Luis: "We're very popular in schools and sometimes children will call up our homes. If you ask a child: 'do you like Julio Inglesias?' he will say: 'NO! I like rock 'n' roll'."
Armando: "In England it's different because there you can speak to a taxi driver and he will know about Heavy Metal. For him is normal, but in Spain it's just for young people."

15 months national service must make it difficult for burgeoning rock bands to survive. . . .
José-Luis: "That's right, but it's a bad thing for young people in general becuase it means you lose your job. They won't keep it for you, it's very hard."

Can you continue playing in the forces?
José-Luis: "Yes . . . the cornet. I played the trumpet for the troops on parade."
Armando: "And the snare drum. In fact the first time I earnt money with music was entertaining the military. I played for the officers and their wives but they don't understand nothing. We made 3,000 pesatas (£15)."
Hermes: "The army doesn't like rock music . . . well, the soldiers do but the officers don't."

It's on the cards that come the Spanish election on October 28 the country will return a Socialist government, a shift that should make the lot of the rock band marginally happier. Not surprisingly, it's in this direction that the Baron's sympathies lie (the first song Armando and Carlos recorded with *Coz* was for the Communist Party), though it's almost certain that the four will return *here* early next year to record their third album. Having recently parted company with manager/co-producer Vincente Romero, they'll probably handle the production side themselves, perhaps lacing their sound with more keyboards and acoustic guitar.

The Barons would also like to venture into France, Holland and Germany – thus far they've played only Englandand Spain – but any such exploits will depend on their first establishing a solid base of UK approval.

"For our group it's very important to be known all over the world," says Sarmando. "This is the reason we want to play England – not for the money."

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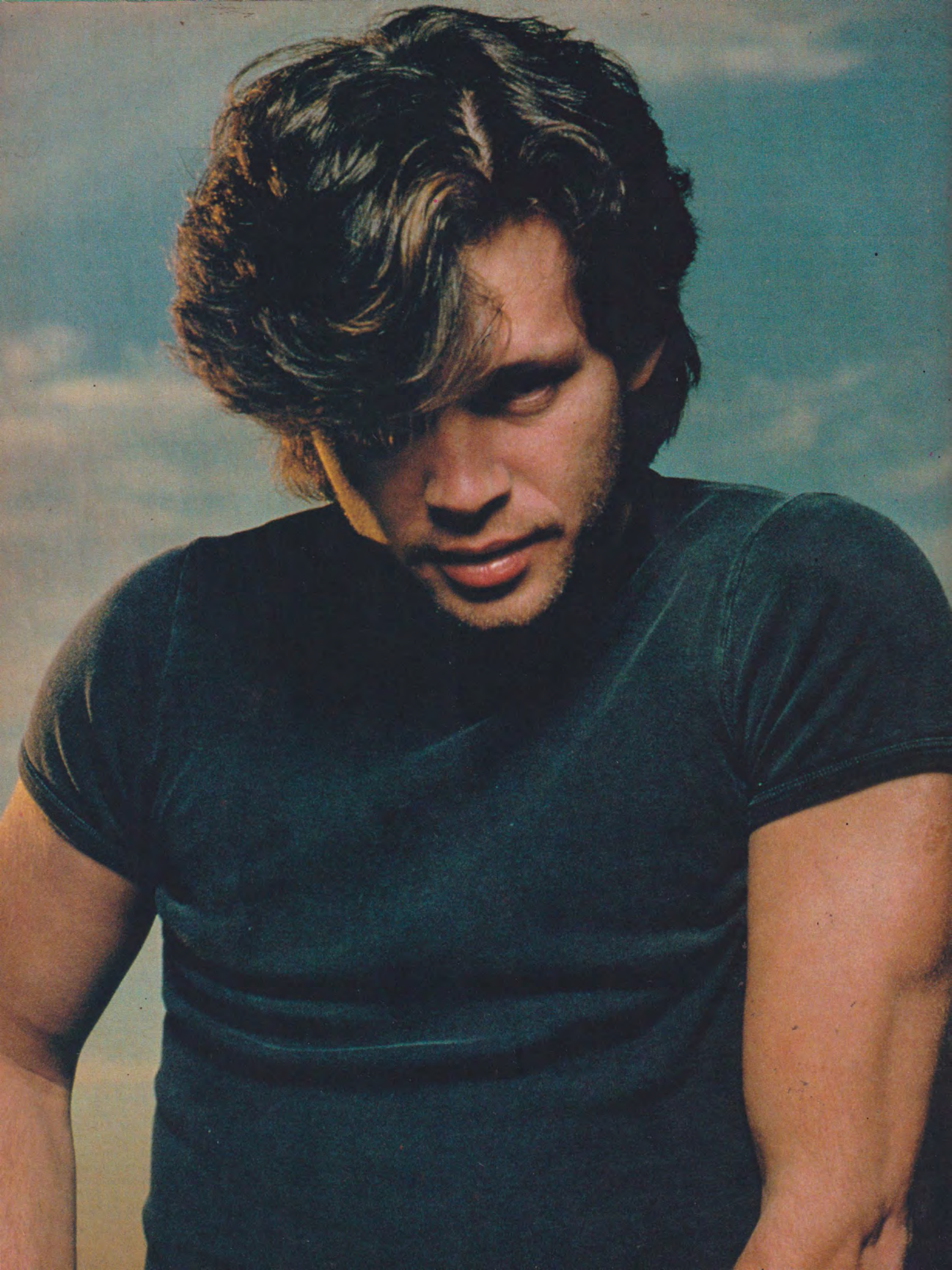


"Rock and roll's not supposed to mean anything!"

... the philosophy that took JOHN COUGAR to the top

JOHN COUGAR doesn't like rock stars. If you don't believe me, "I hate rock stars. There's one place they can put their heads and that's right up my ass!"

He doesn't mean that literally. For one thing the behind in question's usually stuck firmly onto the seat of a Harley Davidson, one of the reasons Cougar's hair's so greasy; "anybody that's got greasy hair, I like them!"

But – well life can be cruel that way – a rockstar is what John Cougar is back home, where he's got two singles in the top ten at the same time in the States, and a new album, 'American Fool', making his record company very happy indeed.

"You know what I think of the record companies, don't you? They can all go get f-ed as far as I'm concerned!

"When I delivered this album to Polygram", Cougar tells the sorry tale, "they didn't want to release it. They said the record's too rough, too close to the knuckle, there's too many vulgar things on it and that kind of stuff. And of course they all changed their song and dance when the record became number one. They said, 'John, where's the 'I Need A Lover's' " – Cougar's song that gave Pat Benatar her biggest hit and got him his first real radio recognition – " 'and where's the 'Ain't Even Done With The Night's" – the first hit of his own "and I said, 'hey listen, if I've got to start repeating myself already, we're in trouble, so there ain't any of those songs on this record!'

"I dunno, I just have to laugh about it because I can't take it too seriously. I'm not impressed by myself having a number one record or any of that kind of stuff. Because to me, making it and not making it is the same deal. There's going to be a lot of number one records in the world this year, and I'm just lucky enough to have one of them."

So what about the sleazy stuff on the record?

"Well, there's a line in 'Hurt So Good' that says, 'sink your teeth right through my bone and see what we can do.' And there's a song called 'Jack and Diane' " – both these songs are in the top ten records – "and it says 'Diane sitting on Jackie's lap got his hands between her knees'. And they said, 'Oh John! They'll never play that on the radio!' Well of course they did. A lot of these DJs, they're just as sleazy as me!"

IF COUGAR'S got a dirty mind, blame America, not him. The town he was born and brought up in – Seymour Indiana, a regular smallsville in the middle of the Midwest – is one of the most polluted spots in America after years of chemical waste dumping. It also had one of the highest per capita murder rates in the country while John was in his teens.

A charming place, and Cougar couldn't wait to get out. In between time he rode a truck, stood on street corner and hung round as one of the leaders of the "wrong crowd" eating chips at Marilyn's coffee shop downtown and getting his hair nice and greasy.

"I used to think when I grew up in the midwest, I thought people in L.A. and New York must be really crazy but they're not; they're more tame and more docile because everyone's just inundated with shit to do. They've got clubs and they've got concerts and they've got movies and they've got restaurants, they've got more streets to drive on. I grew up in a town that had 10,000 people in it. And I wasn't into being in the youth organisation that does things for the community, right? I wasn't exactly into that! And there was nothing else to do. There was a lot of standing around and yelling.

"I like guys that are loud and obnoxious and got greasy hair and their jeans are torn and they're not afraid to get in a policeman's face and tell him to get f-ed and stuff like that. So that's the kind of shit we did. Anything we weren't supposed to do, that's what we wanted to do."

AT 18 – the same age his Dad was when little John arrived in the world – he moved out into his own shack with a fridge on the front porch and outdoor plumbing and a job installing telephones. When he wasn't doing that, he was playing rock and roll on the guitar.

"When I was born, my old man was still a kid himself, so there was like rock and roll in my house when I was born. So I've always listened to records. I just assumed everybody else in the world listened to records my whole life. So I've been into music for a long time. I'm an avid fan. I've got billions and billions of records."

Instead of standing in front of the mirror and playing along with them though, he made up his own. "I started writing my own songs simply becaue I couldn't figure out the chords to other people's."

He got a couple of bands going, his first being the Crepe Souls who did Sam & Dave, James Brown and Temptations stuff, but soon branched out on his own.

"I'm not really into democracy, you know what I mean? I was never really good at being in bands. It didn't work out that way."

When the telephone company laid him off, Cougar took his year's worth of unemployment compensation and took off for New York to make a record. There he signed his first contract.

The "Cocaine Contract" he calls it, figuring that's where the money went. A shyster lawyer told him to come up with two thousand dollars and they'd make a demo tape of his songs – all two of them. He came up with the money and got a tape worth about a quarter of the amount. Still, demo in hand, he went knocking on doors, stopping at the office of Main Man management, who used to handle David Bowie.

"I was in a waiting room with 20 Bowie lookalikes looking like I do now" – kind of puppydog greaser – "and an ear-ring". Manager Tony de Fries picked him out because he looked different, and recorded a strange album of cover songs with him. It came out on MCA as 'Chestnut Street Incident' by Johnny Cougar. John was perplexed. Last time he'd talked to de Fries his name had been the one he's been brought up with in Indiana: John Mellencamp.

"He claimed he'd made David Bowie successful by getting rid of Bowie's real name. Then he told me if Cougar wasn't the name of the record, there wouldn't be a record."

He made his point. De Fries was dropped, but John stayed Cougar as he was beginning at least to make a bit of a name for himself with it. But he's still not that happy with it.

ANYWAY, before long Cougar met up with Billy Gaff, Rod Stewart's manager at the time, who headed a new little label called Riva. Cougar became half its roster. He went back to Indiana and recorded material that wound up on 'A Biography' – including the song 'I Need A Lover'. Once Pat Benatar picked it up, and Polygram picked up Riva, things started rolling.

The album before last, 'Nothing Matters And What If It Did', featuring the lovely Edith Massey in her best false teeth on the sleeve, gave Cougar some hits of his own. With 'American Fool' he's made it to the top. I mean, they even offered him the leading role in 'The Idolmaker film', which he sensibly turned down. John Cougar, *rockstar!*

"I'm not aiming to be a trendsetter. There's no way in the world I'd ever say what I do is original, because it's not. What I do is the same old shit, just coming out of a different asshole! But that's what life is."

Still, does it bother him when he gets written off as a Springsteen-Bob Seger rip-off?

"Well here's the bottom line with that. If you can remember when the Stones first started happening, nobody wanted to know about it because they said, 'they're just white boys doing the same r&b'. This Springsteen thing is like really boring. And anybody that knows John Cougar and is into what I'm doing knows that there's nothing similar about what I do to what Springsteen does. Nothing at all.

"I mean there's no way Bruce Springsteen is going to say, 'sink your teeth right through my bone'. And Springsteen's not going to say, 'can you take it all the way down'. He's just not going to say that stuff! Springsteen is too – uh – intellectual. AS a matter of fact he's too boring! You know what I mean? He writes for people who want to think they're smart.

"I'm writing for people who know they're dumb like me. I'm like a simple guy writing for simple people. I'm not interested in pleasing the people at *Rolling Stone*. I'm interested in pleasing myself and the people who buy my records. Guys who've got tattoos and who make motors in Detroit. That's the people who usually buy my records, and they don't want to know no politics. Just entertainment. 'Bebop A Lula' didn't mean anything. And rock and roll's not supposed to mean anything."

He's up on all the new English stuff, "and I can tell you I'm not too proud of them. Groups like Soft Cell, Human League – they've got no soul in their music.

"Which one of those guys said one day rock and roll will have no guitars in it?" he demands to know, ready for a ruckus. "You should tell those guys to come to the Midwest and say that, because if it ain't got guitars in it ain't rock and roll. Now if they want to call their music something else, that's fine. They can call it boring or whatever they want to call it, but what Soft Cell and those people do, it ain't rock and roll. At least not on the streets I walk on."

LAURA CANYON

MAYHEM!

pix by Robert Ellis

■ Despite the lack of anything approaching festival weather, the **Genesis** bash at Milton Keynes turned out to be a field day for thousands of bekaftaned rockers. Not only did **Pete Gabriel** make his long awaited return to the band's ranks (see above and right) they also dug up many of the old classics such as 'The Knife' and 'The Musical Box', neither of which featured in the band's recent Marquee set.

True to form Peter Gabriel brought all of his old stage props out of retirement, including the ever-strange flower mask for the end of 'Suppers Ready', but apart from these brief theatrical flirtations he spent the show in leather jacket and jeans and even went so far as to switch roles with **Phil Collins** on 'Turn It On Again'.

Though not expected, the arrival of Steve Hackett for the encore of 'I Know What I Like' and 'The Knife' sent the crowd into dizzy delerium and marked the first time that the true Genesis had been onstage together since 1974.

More than anything the gig drove home the fact that however good the three separate factions may be on their own, the original is still the best.

■ Earlier, on the eve of their three-night stand at London's Hammersmith Odeon, **Genesis** made a surprise appearance at the legendary Marquee club under the name **The Garden Wall.** Tickets went on sale at eight o'clock in the morning and, not surprisingly, the gig had completely sold out within a couple of hours. All day rumours had been rife that Peter Gabriel would be joining the band on stage but alas this was not to be. However, the audience could hardly complain since they were treated to a masterful two-hour set.

The material comprised a selection of numbers, both old and new, and by far the most ecstatic reaction came when Phil Collins introduced 'Supper's Ready'. "I think we probably played this song in this very club about ten years ago," he announced. Oh, the nostalgia!

Happily the concert was extremely well organised (full credit to the Marquee management) and both the fans and the band had an enjoyable time. It was good to see a band of Genesis' stature bothering to do such a one-off and one hopes that other top acts might do the same in the future.

Overall, a most satisfying evening's entertainment.

■ Without a solitary pause for

pic by Ray Palmer

■ *Pictured above is Kerrang! reader* **Christopher Dow,** *14, from Leeds who won our* **Saxon** *competition. Christopher is the one cowering under the mighty wing of* **Biff,** *holding onto his prize – one of* **Graham Oliver's** *first amps – with the aid of the axeman and a friend. The presentation took place before the band's recent gig in Bradford.*

LOS ANGELES

■ **Frank Zappa's** daughter **Moon Unit** – a celeb in her own right these days thanks to the success of 'Valley Girls' on Dad's last album – and her little brother **Dweezil** are collaborating on a single called 'My Mother Was A Space Cadet'. So what, you may ask? So it looks like **Eddie Van Halen** is going to produce the thing. Dweezil, who models his HM teenybop band **Fred Zeppelin** after Eddie, has apparently been talking to the Van Halen guitarist about working together. Time will tell.

■ Meanwhile those rock and roll purists who moaned about Van Halen butchering **Roy Orbison's** classic 'Pretty Woman' should hear what a mess Roy himself makes of it when he sings it on a TV ad for designer jeans! The Van Halen 'Lock Up Your Sheep' tour is going nicely. They just sold out two shows at the massive LA Forum, debuting David's silliest new costume in years.

■ The few of you out there who don't regularly subscribe to naught magazine **'Oui'** should make a point of catching the November ish. In America at least it features a spread of **Motley Crue** with the usual leather and stiletto heels, but with the addition of some motorbikes and naked women.

■ The Rock and Roll All-Stars Baseball Team – featuring **Joan Jett** in a Little League outfit and baseball cap on second base, **Lou Gramm** of **Foreigner** on third base, **Mike Reno** of **Loverboy** centrefield, **Rick**

■ *Modelling the latest in chic t-shirt design,* **Marillion** *proceed to sign a mega-quid deal with EMI, whose smiling A & R people pipped everyone to the post. Word reaching us Hulk-green hacks is that the figure was a staggering six-figure sum although this was later denied by an official who said: "doesn't sound like EMI". The band have a 12" single 'Market Square Heroes' b/w 'Three Boats Down From The Candy' and 'Grendel' released on October 25. The 7" version has the first two tracks only.*

Incidentally, Kerrang's man-on-the-spot, Geoff 'send me abroad, for God's sake' Banks appears just out of shot, under the table.

breath after the **Plasmatics/ Motorhead** collaboration (or 'debacle' depending on your point of view) Ms O. Williams and crew stormed the quiet hamlet of Stommien in Germany, where **Scorpions'** producer **Dieter Dierks** lay in wait to record their third album. This vinyl monstrosity bears the handle 'Coup D-Etat' and has already been released in the States where the tracks were mastered at Sterling Sound Studios, NY, and has a prospective release date of November 15 this side of the pond. Meanwhile, The Plasmatics promise to give us the benefit of their stage extravaganza, local councils and noise abatement societies permitting, early next year.

■ Those renegade metal maniacs **Pete Way** and **Eddie Clarke** are currently hard at work in the studio preparing work for their debut vinyl onslaught. Not surprisingly the music is said to be of a 'heavy nature' and apparently the dynamic duo are being aided by former **Humble Pie** skinbeater **Jerry Shirley**.

■ There were numerous liggers backstage at **Toto's** recent Hammersmith Odeon date and amongst the famous faces *Kerrang!* spotted **Jeff Beck, Michael Schenker, Roger Taylor, Gary Barden, Cozy Powell, Bernie Marsden, Micky Moody, Neil Murray** and **Bad Company's Mick Ralphs**. Pretty impressive, huh?

Toto guitarist **Steve Lukather** was completely overwhelmed and told our man on the spot: "I can't believe it, man! All these people – I just gotta go and talk to some of them, man! I never imagined it would be like this, man!"

And off he went! Meanwhile **Neil Murray** told *Kerrang!* that ex-Lonestar and Uriah Heep vocalist **John Sloman** looks set to join the **Gary Moore Band** as a replacement for the 'preposterous' **Charlie Huhn.**

The strangest ligger to be seen though was **Leo Sayer,** who arrived in a Colombo-style raincoat and was later viewed chatting enthusiastically with **Schenker** and **Powell.** Indeed the trio were talking for such a long time that *Kerrang!* began to wonder whether this wasn't the start of a new supergroup!

Downey of **Blue Oyster Cult** at short-stop and **Rick Wills** of Foreigner at right field – took on a team of Seattle radio people in a charity match the other week, aimed at making money for a food programme for the poor.

■ **Aynsley Dunbar** has been given the boot from **Jefferson Starship** to clear the deck for **Donny Baldwin** who, like the singer, used to be in the **Elvin Bishop Band.** But you can't keep a good drummer quiet. *Kerrang!* hears reports that the men behind **Asia** have been getting together with Dunbar discussing a potential new supergroup.

■ As part of a make-or-break the States tour, **Girlschool** opened for **Scorpions** and **Iron Maiden** at Long Beach Arena, headlined the suburban Country Club on the hottest night of the year, and did a show at the huge amusement park Magic Mountain, where one arduous fan tossed a large stuffed felt banana to Gil. Gil, who didn't have the faintest what to do with the thing that her mother would approve of, tossed it back.

■ Seems **Ronnie Dio** wasn't too pleased with the reception the last **Black Sabbath** album got from the fans. Raising himself to his full height (no comment) he reckoned people didn't understand what they were trying to do. So the next Sabs LP will be heavier again, he revealed, and more what their fans expect from them. Ronnie's been doing the rounds of the local clubs of late, checking out a new young band he's planning to produce.

■ The **Mama's Boys** album, 'Plug It In', previously only available as an Irish import, has at last been released on Ultra Noise records. The album features an additional track to the original recording, 'Silence Is Out Of Fashion', which was previously issued as an Irish single. To coincide with the release the band are setting up a series of British gigs. So far the only show confirmed is the Islington Hope and Anchor on November 4th.

TOUR DATES

DAVID COVERDALE'S WHITESNAKE have emerged from the wilderness and announced a 16 date, nine venue tour of the UK through December into the new year. The precise composition of the band remains something of a mystery at time of going to press but doubtless all will become clear before long. The dates and ticket details are as follows:

Southampton Gaumont, December 10 – Tickets £5-00, £4-50 available from box office; Tel. (0703) 29771/2/3

St. Austell Coliseum, 11 – Tickets £5-00 available from box office; Tel. (072 681) 4004. And: JC Records & Tapes, Plymouth; Exchange Travel Debenhams, Plymouth; Exchange Travel Debenhams, Taunton; Exchange Travel Debenhams, Exeter; Soundz Records, Torquay; HMV Records, Plymouth; Subway Records, Plymouth; South West Travel, Plymouth.

Newcastle City Hall 14 & 15 – Tickets £5-00, £4-50 available from box office; Tel. (0632) 612606

Deeside Leisure Centre 17 – Tickets £5-00 available from box office; Tel. (0244) 812311 And: TLCA Liverpool Royal Court Theatre; Wasp Records, Chester; Rox Records Birkenhead; Rox Records, Wallasey; Rox Records, Moreton; Rox Records, Hoylake; Rox Records, Ellesmere Port; A & J Gulley, Garston; Reaction Records, Newton; Crowds Records, Crosby; Quirks Records, Thornby; Ali Ba Ba Records, Waterloo; Aimes Records, St. Helens; Piccadilly Records, Manchester; Mike Lloyd Records, Hanley; Mike Lloyd Records, Newcastle-Under-Lyne; and usual outlets in North and Mid-Wales.

Leeds Queens Hall 18 – Tickets £5-00 available from the box office; Tel. (0532) 431961 And: Barkers, Leeds; Cavendish Travel, Leeds; Sound Effect, York; YAT, Wakefield; Gough & Davey, Hull; Bradley, Halfiax; HMV, Bradford; Rayners, Grimsby; Lyceum Box Office, Sheffield (Tel. (0742) 754944); Cavendish Travel, Middlesborough; Cavendish Travel, Sheffield.

Glasgow Apollo 20 & 21 – Tickets £5-00, £4-50 available from box office; Tel. (041) 332 9221/2

Birmingham Odeon 27, 28 & 29 – Tickets £5-00, £4-50 available from box office; Tel. (021) 643 6101

Manchester Apollo 31 & January 1 1983 – Tickets £5-00, £4-50 available from box office; Tel. (061) 273 1112/ 3

London Hammersmith Odeon 3, 4 & 5 – Tickets £5-50, £5-00, £4-50 available from box office; Tel. (01) 748 4081.

BLACK ROSE, featured in 'Armed & Ready' *Kerrang!* no. 22, play the following dates: Newcastle-on-Tyne Tiffanies October 21, Leeds Peel Hotel 22, Brimington Tavern 23, Ashby de la Zouch Hole In The Wall 24, Stafford Riverside Leisure Centre 25.

SOLDIER, the Northampton HM band, despite setbacks with their debut LP 'Infantrycide', will be appearing at the following dates: Hopwood Rock Club October 23, Oxford Penny Farthing 28, Milton Keynes Pear Tree Club 30, Leeds Civic Theatre 31, Hemel Hempstead Cellar Rock Club November 11.

720 play the London Marquee on October 26.

KUTS!

MSG
'Assault Attack'
(Chrysalis Records CHR 1393)

WHEN it was first announced that Graham Bonnet was to join MSG, I must confess that I was more than a little apprehensive. For, while I've always admired the former Rainbow vocalist's amazing range, I couldn't envisage him being the right match for Michael. The Schenker style of guitar playing revolves very much around feeling and while Bonnet is capable of hitting all the notes there's always appeared to be something missing in his delivery. Basically, he doesn't seem to sing from the heart.

Nevertheless it didn't seem fair to judge the situation without hearing something on vinyl ... and so we come to 'Assault Attack'. A copy of the album arrived in the *Kerrang!* offices last week and I've been playing it consistently ever since. But, to be quite frank, I still can't work out whether I like it or not. There's plenty of bite and aggression in the music but it's the vocal work that leaves me mystified. Do I like the singing or not? I just can't tell. There are times when it seems to work and others when it becomes a shade aggravating. Bonnet has a tendency to shout rather than sing on certain tunes and this certainly puts a damper on affairs. And yet on cuts like 'Samurai' and 'The Desert Song' one can't fault the man.

The overall selection of material is extremely good and Michael hits out with some punishing lead breaks. Ted McKenna has slotted into Cozy's drum seat very well and provides a solid backbone to proceedings with bassist Chris Glen. One should definitely praise Martin Birch for his knob-twiddling but, but, but ...

Confused? Well so am I. All I can suggest is that you grab a copy of the record and decide for yourself. It's worth buying just for the guitar work!

STEVE GETT

GARY MOORE:
'Corridors Of Power'
(Virgin)

'WHOOH, WHOOH, whooh!' Gary Moore's guitar whoops with joy on this marvellous album, the finest of his career. His new band was formed with businesslike speed this summer and they tore into the recording sessions with the kind of impatience that produces great music. No mooning about for months over the control desk. Just get in the studio, blow and get out.

And the result is a series of performances that have a spontaneity and freshness. And there are so many surprises – like Gary's vocals – unpretentious, soulful and as passionate as his guitar work. There's the rock solid rhythm team of two of my all-time favourite players, Neil Murray on bass and Ian Paice drums. There is a flowing feeling to their beat that provides a springy, dynamic lift to the songs and doesn't just swamp them. And then there is 'Always Gonna Love You' a remarkable ballad that should become a classic, and a hit single if the nation's deejays awake to its potential.

Jack Bruce guests on a couple of tracks and Tommy Eyre makes an invaluable contribution on keyboards. But the outstanding feature of a well integrated album remains Gary's guitar, which brings a smile, such is the mix of enthusiasm and virtuosity unleashed. His improvisation is full of unexpected leaps, twists and spirals and he talks through his guitar in a way that has not been heard since the great days of Jimi Hendrix. For Gary's style is person to person. There are few long, extended bouts of self-indulgence. Instead he slots in well constructed and meaningful breaks and fills and the odd chorus or two, which bring colour and excitement to every song.

And there are so many great moments to enjoy, like Free's 'Wishing Well' and ravers like 'Rockin Every Night' and 'Don't Take Me For A Loser'. Gary's axe whoops, hollers, growls and sometimes it just sings. A five star album that deserves to go into the hall of fame.

CHRIS WELCH.

SANTANA
'Shango'
(CBS 85914)

WHILE I've never considered Santana a Heavy Metal band, it must be said that ol' Carlos Santana is a fine axeman, and can certainly rock with the best of them when he lets one of his legendary solo's go; and that he thoroughly deserves a place in *Kerrang's* own 'Guitar Heroes' spot.

'Shango', is the first Santana album I've acquired since 1974 when I splashed out £18 for 'Lotus', the treble-live album. Although the pressing, packaging and recording of this Japanese import couldn't be faulted the actual performance was dull and uninspiring – the main reason why I've virtually ignored Santana up until now. But thankfully 'Shango' is chock-full of instantly likeable songs, for which thanks must surely go to Greg Rolie, who quite Journey last year, because he was sick of touring. Older HM fans may remember that both Greg and Neal Schon, were members of the Santana 'Abraxas' band before they moved on to form Journey.

Greg has now taken on the role of producer, (he co-produced the album with Carlos and Bill Szymczyk), and the end result is stunning. The opener 'The Nile' is very catchy and Carlos's distinctive guitar playing comes through strongly. But I prefer the instrumentals like 'Nueva Park' (one of three songs co-written with Rolie) where an interesting battle takes place between the latter's organ (let's not get personal – Ed) and Carlos's axe work; both end up churning out a similar sound so there's no winner.

On the tail end of side two there's 'Warrior', which is definitely at the HM end of the Latin scale; Carlos really lets fly on this one. And to cap it all Santana have gone and done a Rainbow by using a Russ Ballard song 'Nowhere To Run', a possible hit single methinks.

Overall 'Shango' is a welcome change from the usual run of the mill HM.

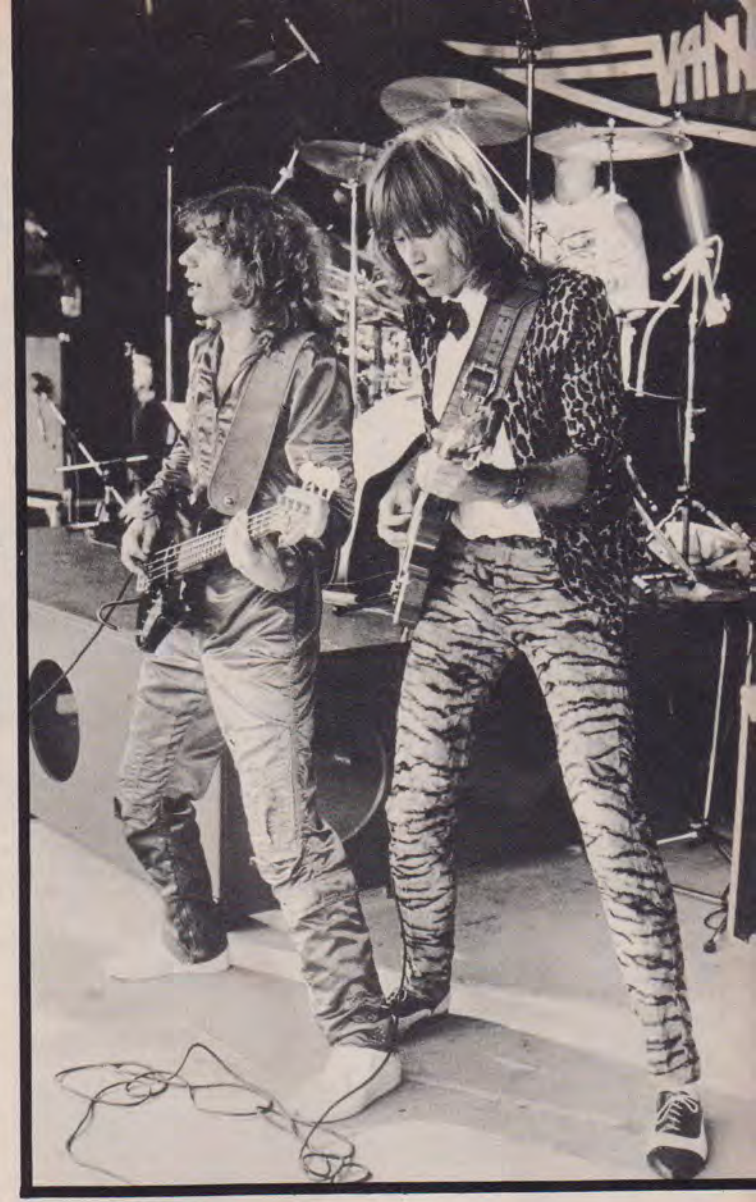
ZED. F. GORE

TANK
'Power Of The Hunter'
(Kamaflage Kam LP3)

OVER the past year or so Tank have received a lot of stick, most coming from people who consider them no more than Motorhead copyists. Well maybe they do put on a rather over-the-top live show and turn the volume up beyond the threshold of pain but the underlying musical trend is a long way removed from Motorhead's 'racket-rock'.

With 'Power Of The Hunter' Tank have made another step forward in establishing their own identity, while still maintaining their 'street credibility' (man). The main move seems to be towards a more funky bass-orientated sound (from punk/metal to funk/metal) as on 'Pure Hatred' which sounds like an out-take from 'Physical Graffiti', while 'Some Came Running' is pure Aerosmith; a swaggering backbeat and vocals straight out of 'Back in the Saddle'. Closing side one is T.A.N.K., an instrumental return to the cranium bludgeoning of gore with Mark Brabbs crashing out T.A.N.K. in morse code on his drums, while the remarkably restrained 'Used Leather' has got more than a touch of The Stranglers about it, even down to Algy Ward's Hugh Cornwell vocal contortions, and by the sound of the lyrics could well be a tongue-in-cheek dig at the men in black.

'Crazy Horses' is a bit of a laugh with the bass taking the lead role over



VANDENBERG
'Vandenberg'
(Atco ATC K 50 904)

AHA, so the 'eighties generation of Dutch hard rock has finally reared its powerful head over here. Well, it's about time. Bands like Frankenstein, Van Dale, and Picture (whose new, soon-due LP has been produced by Pete Hinton) have for some time been earning mucho respect from those few of us lucky enough to catch 'em. Now, Vandenberg have made the charge towards the vinyl front-line and there's enough skill, panache, and robust firepower shown here to give this quartet a really firm base of operations in the UK.

At times sounding like The Scorpions and Judas Priest, Vandenberg have two definite plus points in their favour. One, guitarist Adrian (Adje) Vandenberg is hot on the trots, capable of killing riffs, subtle runs and even Rik Emmett-style classical interludes and two, drummer Jos Zoomer is probably the most impressive new skinsman I've heard on vinyl for yonks. Together, these two more than make up for Bert Heerink's rather pedestrian sub-Halford vocals and Dick Kemper's inconsequential bass lines.

And the material? Overall, it's good without being compositionally outstanding. Best numbers here are the mid-tempo 'Wait', the powerfully balladic 'Burning Heart' (not a million miles removed from The Scorps' 'Always Somewhere'), the hyperactive 'Ready For You' (bust-a-gut stuff), and the raspish 'Out In The Streets' (even if Zoomer's drum intro is a direct steal from 'Overkill').

No, this certainly isn't a classic debut effort, there are too many dips in the musical standard for it to gain such an accolade. But, equally, I've no doubts at all, judging from the general feel of 'Vandenberg', that this band can go far. Howzabout a UK tour, fellas?

MALCOLM DOME

Pete Brabbs' thrashing guitar; an overdrive rocker matched by 'Power Of The Hunter', the latter given a touch of freshness by Algy's inventive bass riff. Indeed, it's in this use of new ideas that the band's future lies; the next album should be a killer but until then I'd rather listen to 'Power Of The Hunter' than 'Overkill' any day.

P.S. There's a bonus track at the end of the album not mentioned on the sleeve and purchase is worthwhile for this alone. I won't tell you the details but it *is* a 'classic' and done, of course, in the best possible taste!

GEOFF BANKS

DIRE STRAITS
'Love Over Gold'
(Vertigo 6359 109)

SO MARK Knopfler has finally broken the two year silence that preceeded this awesome collection of sheer magic. Apart from a tour nearly two years back, nothing had been heard from Dire Straits until their biggest single to date – 'Private Investigations' – blasted its way up the charts, narrowly, and for many, tragically, missing the number one position.

That then was the trailer, this, my friends, is the masterwork of 'eighties rock music. A fabulous production and arrangement by Mr Knopfler, and five classic compositions (the word 'song' sounds so pitiful against this collection) peaking in the fourteen minute epic 'Telegraph Road', a moving story of the inception, life and final death of a settlement. The sound of Dire Straits has matured beyond belief from the first message, 'Sultans of Swing'. No more do they sound like a classy, British version of JJ Cale; they have the sound that all musicians must dream of, their OWN sound.

After just one listen to 'Love Over Gold', it's easy to understand why the band's albums outsell their singles; every track is a gem in its own right, with many different styles incorporated, yet all fit together like an intricate musical jigsaw. And if one were to lay each album out end to end, so to speak, the progression could be easily charted. A progression from soft American-influenced blues (ish) rock to a powerful and urgent sound of their own. I can't imagine who else could have conceived, and gotten away with a song like 'Private Investigations'. It's so completely out of the rock'n'roll mould that it either had to bomb completely, or as we have seen, take the country's music lovers by storm.

And humour, the only outlet for the majority of Geordies not blessed with this kind of rare talent, also gets a look in. I've heard that when interviewing Mark Knopfler certain persons have developed hernia's through over indulgence in laughter; well, feast yer eyeballs on these little quips from 'Industrial Disease':

'There's panic on the switchboard
tongues are tied in knots Some come out in sympathy some come out in spots!'

'Doctor Parkinson declared 'I'm not surprised to see you here.
You've got smokers cough from smoking and brewer's droop from drinking beer
I don't know how you came to get Bette Davis knees
But worst of all young man you've got industrial disease'.

I'm afraid I could ramble on about this gem for the next four issues of Britain's loudest, and now quality drenched, music paper but the tribunal are getting pissed off with my 'Lord of the Rings' length ravings! Let me close by saying that I'll be the one who's foaming at the mouth, right up the front at Wembley. Jesus, miracles obviously still happen up there in Whitley Bay. Is it possible to die of genius?

NICK KEMP

HEAVEN
'Heaven'
(RCA LP3073)

THOSE of you who take the tiniest bit of notice of what the renowned pages of *Kerrang!* have to say may well remember sweet little me being none too complimentary about this nouveau Cobber combo's first single back in issue 21. Words such as 'boring' and 'tedious' came to mind with alarming regularity whenever the immortal (sic) strains of 'In the Beginning' or 'Storm' sprang from my speakers. Safe to say that I did not like it.

Well, at least I'm man enough to stand up, be counted and admit that I was wrong! Yes, a heap of heavy Heaven biker chains have been rammed against my teeth as punishment, because 'In The Beginning', the number which opens the second side of this platter, is indeed a lot meaner and more manly than I'd imagined. Raucous and rebellious and raising the HM banner higher than ever by paying tribute to the likes of AC/DC, Black Sabbath and Zep, 'ITB' really is a boogie stomper par excellence, proving that even the doyens of taste can be allowed such a simple procedure as changing their minds!

The singing of praises stops here, however, for while the opening numbers on side one and two of this album, namely 'ITB' and 'Fantasy', are ram-rod rocks of hardness which lay striaght down into the groove set by AC/DC the Heavenly host get dreadfully leaden and directionless on the remaining eight chest beatin', leather wearin' screamers.

Boogie music, above all other forms of rock, either possesses that certain something that makes your spine tingle and your ears fall off, or falls flat on its arse, as third-rate tedium. The writing combination of vocalist Allen Fryer and guitarist Kelly (yes, that's just Kelly!) seems to come by riffs easily enough, but rarely *the* riffs – and you know exactly what I mean by that! Take any of 'Nothing to Lose', 'Tuesday Morning', 'Get A Move On' or the delightful decorum of 'Suck City' and there's very, very little to excite or delight – like Rose Tattoo on a day – perhaps, due to ex-Tattoo Mick Cock's presence in the band.

In case you're interested, Allen Fryer, the man mooted to take over the mike stand from the late Bon Scott in AC/DC, gives a passable if predictable vocal performance, but proves himself a rather inept ballad singer on 'The Ballad'. In Steve Perry's hands, the number could have been something, but here it sinks to fairly low depths.

Heaven will probably hone their writing down to maximum impact 100% of the time in future. So save your pennies for then and don't waste them on a sub-standard album by a band still finding their feet!

HOWARD JOHNSON

SAMMY HAGAR
'Sammy Hagar – The Very Best'
(Capitol DIAL 91)

WHEN Sammy Hagar and Capitol Records parted company last year, a compilation such as this one was about as inevitable as rain during the cricket season. And here it is, folks, 12 tracks from the albums which helped build the man's UK reputation.

Naturally, there's nothing here that won't already be in the possession of all Hagar fans, so one is left wondering (as with the recent Runaways LP) who the hell is gonna fork out for this offering. Doubtless Capitol are hoping there are sufficient 'Red Devil' freaks who want to own every possible vinyl release of his (whatever it contains) to give them a quick profit. And they're probably right.

Such persons won't be put off in the slightest by any reviewer's suggestion that they should hold back from wasting their money. So, all I can do is point out to those less committed to Hagar and perhaps attracted by the availability of a 'new' platter that this contains 'Red', 'Space Station Number 5', and 'Young Girl Blues' (from the live set 'Loud & Clear'); 'Cruisin' And Boozin' (from 'Sammy Hagar'); 'Turn Up The Music' and 'Reckless' (from 'Musical Chairs'); 'This Planet's On Fire' and 'Trans-Am' (from 'Street Machine'); 'Urban Guerilla' (from 'Nine On A Ten Scale'); 'Miles From Boredom' and '20th Century Man' (from 'Danger Zone'); and 'I've Done Everything For You' (the cut that appeared as the B-side of the single 'Dock Of The Bay').

Like I said, creatively a rather pointless release.

MALCOLM DOME

WISHBONE ASH
'Twin Barrels Burning'
(Ash 1)

ANOTHER year, another Wishbone Ash LP! My God this is one band who seem to go on forever. Very rarely in vogue, Ash have built up a steady following over the years that nevers seems to increase or diminish. Cynics are swift to dismiss them as 'boring old farts' and yet they still manage to deliver. Personally, I happen to like them and will always give them a listen, but at the same time it's hard to envisage them soaring to dizzy heights.

'Twin Barrels Burning' is a very good record and heralds a wide variety of material. It's undeniably Ash's best effort for quite some time and should satisfy their fans. Whether it will do anything to broaden their appeal though, I'd be hesitant to suggest.

Guitarist Laurie Wisefield grabs a great deal of the limelight and provides some good vocal work on a number of cuts. The finest moments on the album are 'Hold On', 'No More Lonely Nights' and 'The Streets Of Shame', the latter apparently based on some of the band's experiences over in India last year.

Overall, a very satisfying LP but one that'll probably reach addicts only.

STEVE GETT

THE RUNAWAYS
'The Best Of The Runaways'
(Mercury MERB 12)

AAAAHHH, the Runaways, now there WAS a band. Indeed, were it not for a numbing twist of fate and gross mismanagement, this lot might just have become the first major all-female hard rockin' combo.

They seemed, after all, to have everything going for them. Tacky enough for trash-can alley glamsters, wildly noisy enough for late 'seventies punks, aggressive enough for Metal freaks and of course, perfect wet-dream fodder for dirty old men and schoolboys alike. Yep, this mob could easily have become the female Faces. So, what went wrong? Too much to document here, but clearly an over-emphasis on their sexual attributes by manager Kim Fowl-up (er, Fowley) played it's part.

So, the Runaways were confined to the vaults of rock'n'roll 'nearly made it' legends, where doubtless they would have remained were it not for Joan Jett's sudden emergence as a star. Therefore, Mercury (never slow to seize on such an opportunity) have quickly thrown together this 10-track compilation, added in suitably sycophantic 'we always knew how good they were' sleeve notes and stuck out 'The Best Of The Runaways'. The title itself gives the game away, though.

After all, this band were truly at their best when they were gloriously plumbing the depths of the coarse, mindless, dumbo rock 'n' roll sewers. Joan Jett, Lita Ford, Vicki Blue, Sandy West and Jackie Fox weren't exactly virtuoso musicians whilst Cherie Currie often sounded like an over-heating milk float engine. Surely the label could have put together a more sympathetic (and less pathetic) package and title?

And the music? What you get is one selection from 'The Runaways' (not 'Cherry Bomb' but inexplicably 'Blackmail') plus one from the 'Runaways Live In Japan' set, three from 'Queens Of Noise' and no less than five from 'Waitin' For The Night'. One can only assume that Mercury are trying to hook those personages who've recently gotten themselves tangled up in 'I Love Rock 'N' Roll' and are anxious to hunt down the Runaways legend. Certainly, there ain't nothin' here for long-standing fans of the girls.

MALCOLM DOME

MIKE RUTHERFORD
'Acting Very Strange'
(WEA K99249)

MIKE Rutherford plays guitar with Genesis – and it shows. In fact, judging by this album, I'm almost tempted to say that he *is* Genesis and that the more famous Phil Collins has stolen his thunder and his throne. But then again I'm not the world's best judge since Genesis have consistently failed to cast any real spell over me. So I'm not that well versed in the finer points of their corporate, let alone individual, styles.

But I *am* very impressed with this album and I'm sure that Genesis fans will consider it quite one of the best releases of the year. A lot of time, trouble and thought has gone into its production and it tackles, and successfully resolves, all the paradoxes which have obsessed the Genesis crew since Peter Gabriel split the ship: how to be Musicianly and Modern at the same time.

And if Genesis do it with frenetic ingenuity and the breakneck rhythms of near-jazz rock played at punk speed, then that's also Mike Rutherford's way. If they harness studio technology to achieve the impossible, banking up soft-lit synthesizers and compressed guitars until they slice and probe rather than smother like warm blankets, then that's the way Rutherford works too. And if Phil Collins layers his voice into a sweetly subversive whisper which disguises the fact that his range is strictly limited, is there any reason why MR shouldn't do the same thing? And with equal success? None whatsoever.

On 'Acting Very Strange' he does it all to great effect through eight songs which vacillate between catchy rock pop like 'Halfway There' and eccentric funk like 'Couldn't Get Arrested' with a disturbingly sparse 'Maxine' and a Randy Newman-like ballad 'Hideaway' thrown in for good measure. Those who share my misgivings with all things Genesis may find some of it too clever for comfort. But for those who don't, 'Acting Very Strange' will doubtless afford hours of entertainment.

CHAS DE WHALLEY

ARMED & READY

IMPORTANT ANNOUNCEMENT: Kerrang! in conjunction with Chrysalis Records, is compiling an 'Armed And Ready' album featuring the best of the new bands that have appeared on this page. If you think you should be included, or if you think you deserve a second hearing, send a demo cassette or pressing with pic and details about yourself/selves to: Armed And Ready, Kerrang! 40 Longacre, London WC2.

SOLDIER

Face front you 'orrible lot and prepare yourselves for a Heavy Metal attack from Northampton in the shape of **Soldier.**

ON THE BAND – their history is the usual complex and heart-rending story of splits and line-up changes but the current formation – Gary Phillips (vocals), Steve Barlow (bass), Nick Lashley (guitar), Nick Bicknell (guitar) and Steve Taylor (drums), is the most solid and stable to date. The band first came to prominence in 1981 when they appeared on the bland 'Heavy Metal Heroes' compilation album following up that appearance with a single, 'Sheralee', on Heavy Metal Records early in '82. This winter sees them feverishly gigging and preparing material for a possible independent album.

ON VINYL – truthfully, the track 'Storm Of Steel' on the 'HMH' compilation wasn't good enough to stand out from the rest, though the record itself was a mediocre affair with only a couple of impressive contributions. Also their single 'Sheralee'/'Force' with its grinding Sabs axework lost some effect through being released in a 3-pack 'Monsters Of Rock' deal where it had to rub shoulders with the awful Handsome Beasts 'Sweeties' and the amazing 'Rock Lives On' by Shiva which really pushed it out of the limelight.

ON STAGE – it wasn't until I saw them live that I fully appreciated Soldier. They gave a loud, energetic performance that sent me rushing home to give their records another going over. Definitely a cut above most bands doing the rounds, they have a professional but down to earth quality.

ON TAPE – a demo containing four songs for possible use on the album shows mucho progression all round. Although the over-riding Sabbath influence is still there, the dual lead on 'Fire In My Heart' and the mellow 'Lost In Time' give the impression that the best is yet to come.

ON THE FUTURE – they've just completed a massive pub/club tour around the country and hope to be going to Holland for some gigs in November as their single did well in Europe. The planned album, 'Infantrycide', should be out to tie in with the tour.

Anyone interested should contact – Soldier, c/o 19, Denmark Road, Northampton NN1 5QR or their fan club, SOLDIER STORMTROOPERS, c/o Paul Shrijver, Ribesban 38, 264CK Pijnacken, Holland.

WAYNE PERKINS

WELLS FARGO

TO SEE a musician clad in one of the lamentable More's T-shirts is not an encouraging start, but Dutch HM harbingers **Wells Fargo** aren't quite the clowns that such a sartorial faux-pas might indicate.

Their origins can be traced back to 1979 when they began life as a cover band doing southern rock standards, but a growing taste for HM led them to such awe-inspiring steps as the inclusion of More covers (aaargh!). But according to bassist Arjon Michels they: "Wanted to play louder and faster so we started to write our own songs".

They began to gig around Holland with their new material, supporting touring bands such as Accept, Raven and Jaguar as well as headlining in their own right.

Faced with positive crowd reactions all round they sought a record deal, which led to the recording of two tracks for Ebony Records of Hull – 'Weapons Of Extermination' and 'Hell Ride' should be appearing shortly on a compilation album from Ebony and Mike Varney's Shrapnel Records have also expressed interest Stateside.

The two tracks sound just as the titles suggest – fast, furious and thoroughly grungy riffing not exactly assisted by the obviously non-too enviable recording budget, but lead guitarist Herbie Vanderloo intermittently awakens from his neanderthal sleep-riffing to deliver excellently stylish breaks that far outclass expectations and suggest that the band may have more (sorry) going for them than that unfortunate T-shirt might lead you to believe.

"We hope you are interested, because we are armed and ready," they say. Send draft cards and enquiries to A.L. Michels, Isseltseveld 12, 3812 LH Amersfoort, Holland.

PAUL SUTER

SABRE

SABRE are a band best known around South London but their fame may soon become more widespread courtesy of Neat Records who'll be releasing their single 'Miracle Man' in November.

It's a long way from Croydon to Wallsend so how come Sabre got this break? "We sent them a couple of demos," says Geoff Gillespie (bass/backing vocals), "and they liked the first one but not the singer (!)" The second tape proved better as it featured another frontman, John Ward, who once had a short spell with Angelwitch. The rest of the group are Nicky Fuscho (guitar/backing vocals), Alan 'Bilbo' Beschi (guitar) and Allan Angold (drums).

A brief glance at their biog reveals that the centre-stage mike-stand has proved a hard spot to fill. John is Sabre's third candidate since April '81. "Yes," sighs Geoff, "we've had an awful lot of problems with vocalists." All would seem to be settled now and the band have a single and another track 'Cry To The Wind', on the forthcoming Neat/Sounds/Kerrang! compilation cassette.

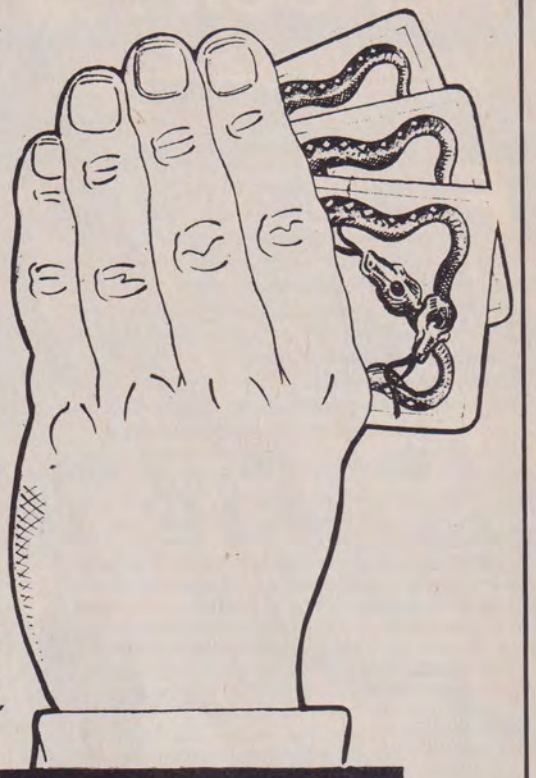
The songs are in an all-out HM vein (pretty similar to early Maiden actually), but this particular Sabre boasts more than one edge. Their origins may lie in an expanded power-trio but Geoff stresses that they "like to go off on melodic tangents" within the heavy framework. With the five members all citing different influences and Nick thinking of adding some keyboards, Sabre could well be poised to further expand these heavy tangents ...

It's my guess that 'Miracle Man' could be a turning point for the band, possibly denting the HM singles charts ... listen out for it. Phone 01-688 2718 for further info etc.

NEIL JEFFRIES

Gillan

LONG GONE



THE NEW SINGLE

A SIDE

LONG GONE

B SIDE

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SEE GILLAN ON TOUR
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THROUGHOUT THE UK

OCTOBER

FRIDAY 22	GUILDFORD CIVIC HALL
SATURDAY 23	SWINDON OASIS CENTRE
SUNDAY 24	PORTSMOUTH GUILDHALL
WEDNESDAY 27	NOTTINGHAM ROCK CITY
THURSDAY 28	WOLVERHAMPTON CIVIC HALL
FRIDAY 29	PRESTON GUILDHALL
SATURDAY 30	NEWCASTLE CITY HALL

NOVEMBER

THURSDAY 4	ABERDEEN CAPITOL THEATRE
FRIDAY 5	DUNDEE CAIRD HALL
SATURDAY 6	GLASGOW APOLLO
SUNDAY 7	EDINBURGH PLAYHOUSE
MONDAY 8	CARLISLE MARKET HALL
WEDNESDAY 10	HANLEY VICTORIA HALL
THURSDAY 11	LIVERPOOL EMPIRE
SATURDAY 13	MANCHESTER APOLLO
MONDAY 15	SWANSEA BRANGWYN HALL
TUESDAY 16	CARDIFF TOP RANK
WEDNESDAY 17	EBBW VALE LEISURE CENTRE
FRIDAY 19	BRADFORD ST GEORGES HALL
SATURDAY 20	LEEDS UNIVERSITY
SUNDAY 21	CORBY FESTIVAL HALL
MONDAY 22	HULL CITY HALL
THURSDAY 25	GLOUCESTER LEISURE CENTRE
FRIDAY 26	BRISTOL COLSTON HALL
SATURDAY 27	CORNWALL COLISEUM
MONDAY 29	MARGATE WINTER GARDENS
TUESDAY 30	SOUTHEND CLIFFS PAVILION

DECEMBER

FRIDAY 3	POOLE ARTS CENTRE
SATURDAY 4	SOUTHAMPTON GAUMONT
SUNDAY 5	OXFORD APOLLO THEATRE
MONDAY 6	BRIGHTON DOME
WEDNESDAY 8	DERBY ASSEMBLY ROOMS
THURSDAY 9	SHEFFIELD CITY HALL
SATURDAY 11	BIRMINGHAM ODEON
TUESDAY 14	LEICESTER DE MONTFORT HALL
WEDNESDAY 15	IPSWICH GAUMONT
FRIDAY 17	WEMBLEY ARENA, LONDON

TOUR ORGANISED BY OUTLAW AND PHIL McINTYRE

PRODUCED AND ENGINEERED BY MICK GLOSSOP OF DUKESLODGE ENTERPRISES LTD

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AEROSMITH: BACK WITH A SPLASH!

"We still p—— all over the opposition" sez Steven Tyler

FOLLOWING a long absence from the scene, Aerosmith are finally back in the saddle with a brand new album that kicks like the proverbial mule. Titled 'Rock In A Hard Place', the record looks set to re-establish the band's status in the HM world – and about time too! For, during their heyday, Steven Tyler's gang were unquestionably one of America's hottest rock attractions but lack of activity in recent years has led to inevitable questions regarding their future.

Indeed, a lot of water has passed under the bridge since their last studio LP 'A Night In The Ruts' hit the streets some three years ago. Immediately prior to the release of that record it was announced that guitarist Joe Perry had left the group and many cited this as the start of Aerosmith's demise. A replacement was found in Jimmy Crespo but when second axeman Brad Whitford quit to team up with ex-Nugent man Derek St. Holmes rumours of a final downfall were fortified.

Things remained fairly quiet on the Aerosmith front until earlier this year, when reports began to filter through that the band were recording in Miami with new guitarist Rick Dufay. Cynics had blamed the prolonged silence on Tyler's deteriorating health, suggesting that life in the fast lane had finally caught up with him. It was even reported that the singer had lost his voice and I wondered whether there was any truth in such rumours.

"Does the new album f—in' sound like it?" retorts Tyler, whilst downing a beer in a New York hotel bar. "When you're out of the limelight people suggest all kinds of things. And to all you assholes out there with your throat cancer stuff – wise up! Tell 'em my dick fell off or something, because there ain't nothing wrong with my voice!"

Too true, squire. In fact I can't recall having heard the man sing better than on the new elpee. Nevertheless, the three-year wait for a new Aerosmith album must have worried a lot of fans. Why such a long gap?

"Well, we were actually in and out of the studios for pretty much the bulk of a year," Steven explains. "And the main reason it took so long was because we were in the midst of a writing frenzy. There were so many songs coming out all at once that we decided to hang on in the studio and at least get them down on tape for the next album. So consequently we ended up with two LP's worth of material and anything else the doctor might order."

pic by Photofeatures

'ROCK In A Hard Place' is the first Aerosmith record not to feature the talents of Joe Pery and with no disrespect to the man his presence is hardly missed. Tyler has obviously built up a strong working relationship with Jimmy Crespo, and the vocalist believes that the time factor allowed them to establish a close working rapport.

"Spending such a long time in the studios really gave us a good chance to get to know each other's ways and I really like his attitude. It wasn't at all difficult working without Perry. Jimmy comes along and he's constantly putting things out – he never stops and he doesn't mind if the machines are running or not. The way he slotted into the bafd was incredible.

"In fact I'll never forget one gig he did not long after he'd joined. I was sitting in the dressing room after the show and I saw this guy running across the hoods (bonnets) of cars in the parking lot saying 'Jesus Christ! I had my eyes closed and I couldn't tell if it was Joe or not'. So missing Perry? No – it's like we gained a new thing."

Why did Joe Perry actually leave?

"Well, I don't want to go into it too much but basically there were things going on that as far as we were all concerned had nothing to do with the band as a unit. Certain outside aggravations that you just don't need. When the split came there was quite a bad taste in all of our mouths but that happens with all bands that go through a break and I think enough time has past to forget it."

What went down with Brad?

"It was the same problem really," replies Steven, pausing momentarily. "They feel they can go out and make it on their own, which they may very well be able to, but I think the question of egos not being fulfilled comes into it. Somebody's telling them that there's something missing in their lives – they listen to other people too much. And it's not just my opinion. When I hear the rest of my band talking about those same things I begin to wonder.

"Brad and I wrote a lot of good songs together like 'Last Child' and I was real surprised when I heard that he wanted a change. I mean, what the hell, don't people realise a good thing when they've got it? I certainly do. People are always telling me to do a solo album, and some day I will, but for now I regard Aerosmith as the best vehicle for my success."

Certainly Steven Tyler's identity shines through with greater prominence on the new record. People had said that Aerosmith would never be the same without Joe Perry and the vocalist has definitely proved them wrong. He agrees: "I had more of a chance to get my identity on this LP and be proud of it because my ideas or whatever were more apparent."

TYLER himself is an extremely interesting character. Born Steven Tallerico, he spent his early years in the Bronx before his family moved to the Yonkers area of New York City. His father taught classical piano and he took a keen interest in music from an early age. Initially he started off as a drummer and played in a number of basement bands. Eventually he began singing lead and by 1970 he was the drummer/vocalist in a band called William Pond. After quitting that combo he moved to the New England town of Sunapee, where Aerosmith were soon to form. The rest, as they say, is very much history ...

Within a year of their formation the band signed with Columbia Records and subsequently released a fine debut album that contained the classic 'Dream On'. A string of top-notch quality outputs ensued and by 1977 Aerosmith had become huge with a string of platinum albums behind them. Many reckon that the group will never reach those same dizzy heights again and I asked Tyler whether or not he felt that the three-year gap had damaged their career.

"I don't think so," is the reply. "In fact I think the kids are gonna be pleasantly surprised by the new record. Over the past few years they've had to listen to all that MOR shit and so it's a good time for us to come back. There's definitely too many bland bands around these days who all sound the same.

"And another thing is that I just can't wait to get back out on the road. We used to tour so much that it took a little bit of getting used to being off the road. You start longing for room service and things like that! We start an American tour pretty soon and yes, we'll definitely be coming over to Britain some time."

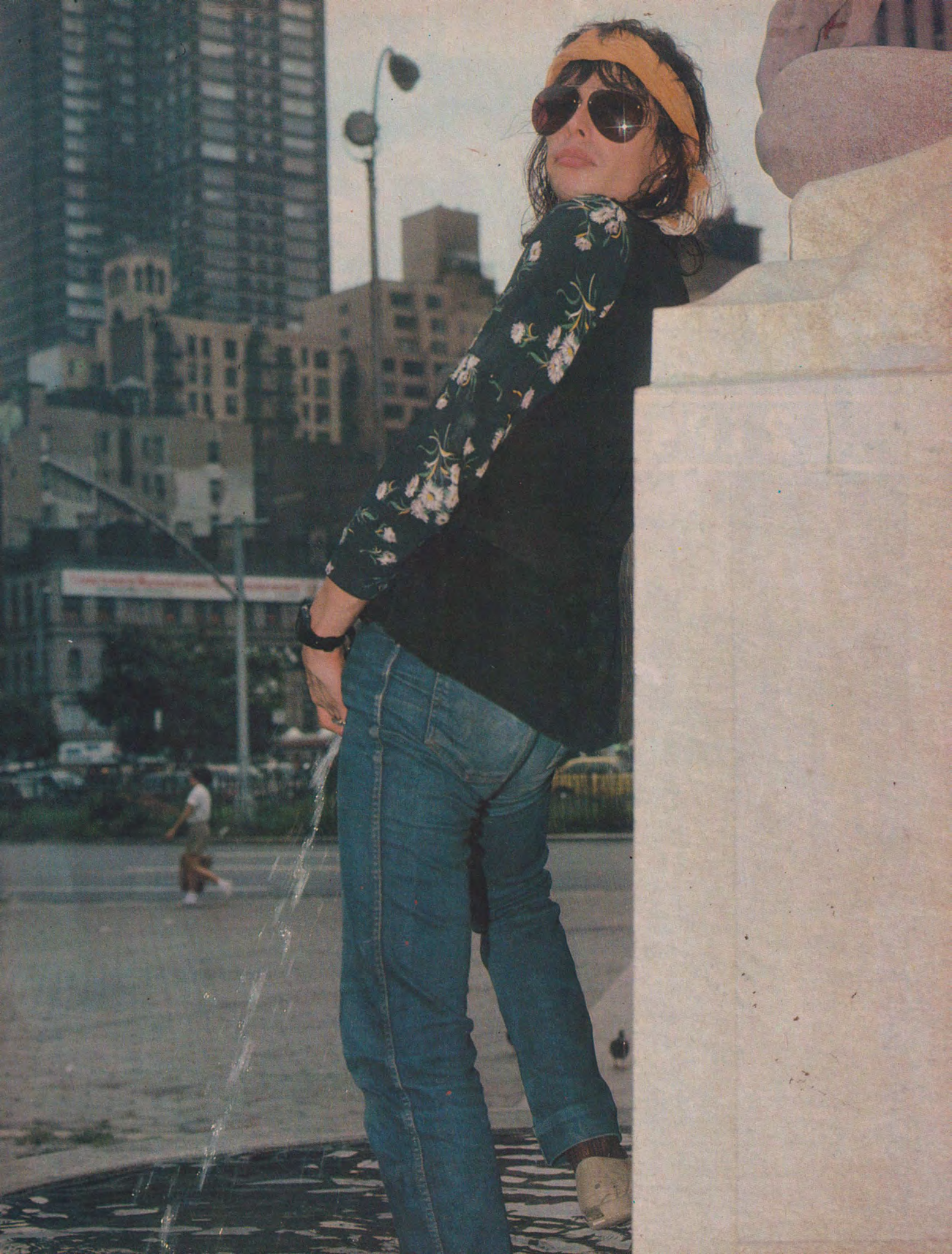
Encouraging news. In the meantime, UK rock fans would be well advised to relish the hard hitting rock'n'roll sounds of the new album. As mentioned earlier, it was recorded down in Florida and also marked the return of the legendary Jack Douglas at the production helm.

Tyler: "Tony Bongiovi did the bulk of the recording of the songs and then we decided to get Jack in. It's not that we weren't happy with what Tony was doing, but we felt it would be real good to have Jack involved again. We've been through a lot of different producers in the past but we kind of missed that feeling we'd always got with Jack. And I felt that he could capture some of those elements on this LP. He's got a great concept of what Aerosmith is about."

Aerosmith is about ROCK'N'ROLL. Tyler himself has that quintessential rock star appearance, and although to some he might appear to be a little 'out there', one senses that Steven is smarter than he might care to have you believe. He has a great knowledge of music and a fascinating personality. He has a dry sense of humour and conversation with the man can be highly entertaining.

But don't tell him that he looks like Mick Jagger! In the early days of the band people were always comparing him to the Stones leader and his only comment on the matter these days is: "Hey, the kid is a lead singer ... and there's not much I can do about my lips!"

STEVE GETT



BARON ROJO

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21ST	EDINBURGH Playhouse	9TH	TUNBRIDGE WELLS Assembly Hall
22ND	ABERDEEN Capitol	10TH	FOLKESTONE Leascliff
23RD	NEWCASTLE City Hall	11TH	GUILDFORD Civic Hall
25TH	SHEFFIELD City Hall	12TH	LONDON Hammersmith
26TH	BRADFORD St. Georges	13TH	LONDON Hammersmith
27TH	BIRMINGHAM Odeon	14TH	OXFORD New Theatre
30TH	ST. ALBANS City Hall	15TH	CHIPPENHAM Gold Diggers
31ST	BRISTOL Colston Hall	18TH	*LONDON Marquee
NOVEMBER		19TH	*LONDON Marquee
1ST	SOUTHAMPTON Gaumont		
3RD	HANLEY Victoria Hall		
4TH	DUNSTABLE Queensway		

KAMAFLAGE RECORDS

KONTACT!

Janice Issit answers your questions

Why no **Boston**, could you print a pic or anything? – **Mark Hunter.** What's the release date for the new Boston LP? – **Steve Wall, Dublin, Ireland.** Having recently been introduced to the band Boston I would like some information on them. – **Jinks, Swindon.** I wonder if you could help with any information on Boston, they do not appear to be on the Epic label any longer. – **Andre Lorenz, Dagenham, Essex.** What has happened to Boston, the last album was released in '78. Is there a UK or US fan club. – **JC Portsmouth, Hants.**

■ *We hope to be running some colour of Boston due to the large amount of enquiries we have had on them. Unfortunately, there is not much news to report on the Boston front. Their third lp looks set for release early next year entitled 'Third Stage', it's their first vinyl appearance since their last album 'Don't Look Back' in 1978, so let's hope the long wait is worth it. They do not have a fan club here but Epic Records (who are still the band's record company) will forward on fan mail. Epic Records are at 17-19 Soho Square, London W1.*

In May this year I sent £3.50 to join the **Kiss Army** fan club. Since then I have not heard anything despite numerous attempts to get my money returned. Please help. – **John Carpenter, Sheffield.**

■ *Unfortunately your complaint is not the only one we have received about the Kiss Army fan club. We have been in contact with the organisers on several occasions on your behalf and for all the others who have written to us, but it now seems that the company running the Kiss Army (owned by Paul Bertie) has gone into liquidation. (Paul Bertie also ran the Iron Maiden and Status Quo fan clubs who have suffered the same fate).*

Any outstanding money owed to fans who did not receive merchandise or membership cannot be returned until the fan clubs involved are taken over by another company or the artists management. Iron Maiden's management have taken over their club and readers who still have membership or orders due can write to: Iron Maiden Fan Club, c/o 22 Danbury Street, Islington, London N1.

The Kiss Army has not been passed on to anyone else so in the meantime we would like to compile a complete list of all those readers who are still owed money or merchandise. Write to Kerrang! Kiss Complaints, 40 Long Acre, London WC2 with full details of the amount you are owed, what you wrote off for, when you sent the money etc.

Is there a **Journey** fan club ic this country, if not can you tell me if there is one in the States? – **Mark, Greenwich.**

■ *A British fan club has not yet been set up for Journey, although there is talk of one being formed. Meanwhile try writing to the American one, they should be able to help with info. Write to: Journey International Fan Club, PO Box 04, San Francisco, California 94101, USA.*

Having read the recent news about John Sykes I was wondering what has happened to Badlands and what does John Sloman intend to do now? – **Valerie, West End South, Leicester.**

■ *Because 'Badlands' is not set up as a permanent working band, the members being friends from other bands who help John Sloman perform and record his songs, the departure of John Sykes does not mean the end of Badlands. It's rumoured that John has a large record company interested so let's hope he clinches a deal.*

Please could you tell me what the little sign means that is printed on every **Iron Maiden** album and single picture sleeve. – **Iron Maiden Fan, Todmorden, West Yorks.**

■ *That strange little symbol which looks like some secret devil-worship sign is plain and simply the artists identification mark. It's thought to originate from Egyptian Mythology but the artist just uses it as his signature, nothing more sinister than that unfortunately.*

I was at Castle Donnington this year and bought an official 'Monsters Of Rock' t-shirt but I dropped it just before **Status Quo** came on and never found it. Could you print the address of where I could obtain another one. – **Julie Birch, Lincoln.**

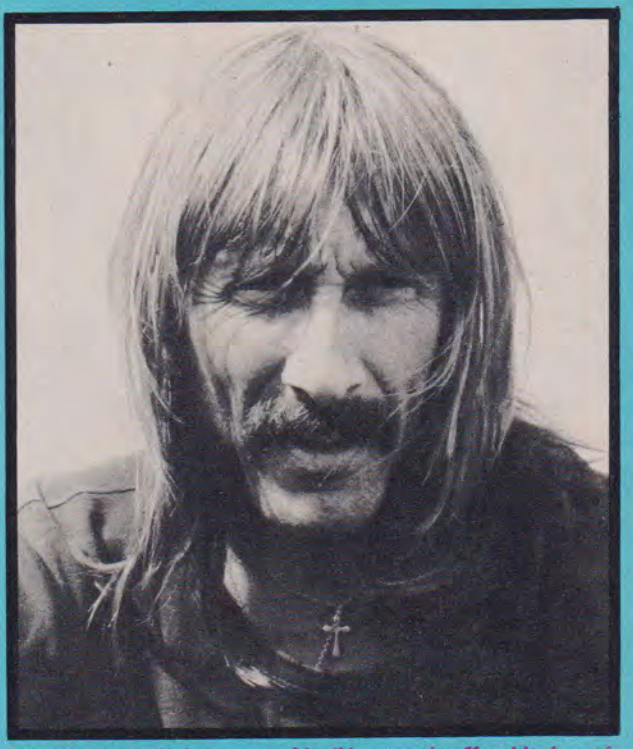
■ *Concert Publishing were the company who sold the 'Monsters Of Rock' t-shirts and they still have a stock of them for people who missed out on the day. Send an sae to: 166/198 Liverpool Road, London N1 and they will send you a form to order another one.*

On the back of the **MSG** album the fan club address reads: c/o Heather Sharp, Chrysalis Records, 12-13 Stratford Place, London W1. Is this the correct address as I've written but not had a reply yet. – **Alan Russell, Horsham.**

■ *This address is not actually a fan club as it does not deal with merchandise or regular newsletters as with the normal fee paying fan club services. MSG decided that they did not want an official set-up so Heather fills the gap with an information service to fans that is totally free (providing an sae is enclosed). At the moment Heather has been inundated with letters and because she sorts them out in her own time it takes quite a while before everyone gets an answer.*

HAWKWIND COMPETITION!

First Prize
DAVE BROCK'S GUITAR!
2nd Prize
10 PAIRS OF TICKETS!
3rd Prize
15 ALBUMS!



We tried to talk 'em out of it. 'You can't afford it, boys' we said. But would they listen? No. So in a truly reckless burst of generosity Hawkwind are offering this heavy haul of goodies ...

The first postcard out of the bag with the correct answers to the questions below will win Dave Brock's trusty Westholme guitar, guaranteed in working order and programmed to play 'Silver Machine'.

The next 10 out of the bag will win pairs of tickets to the Hawks' shows at London Hammersmith Odeon on November 12 and 13.

And the next 15 after that will each get a copy of the band's fine new album, 'Choose Your Masques'.

So here goes with the Hawkwind Hexamination:

1. Hawkwind's most recent single was first released ten years ago and has been a hit twice already. Name it!

2. Hawkwind have close links with a well-known science fiction writer. He has appeared live on stage with the band on many occasions, and written lyrics for Hawkwind. What's his name?

3. How many members are there in the current Hawkwind line-up?

Answers on a postcard only please to Hawkwind Competition, Kerrang! 40 Longacre, London, WC2. And make it quick: they must reach us by November 3 to give us time to sort out the concert tickets.

KLASSIC CUTS

The Sweet

"Hell Raiser"

Words and music by Nicky Chinn & Mike Chapman
Copyright 1973 Chinnichap Ltd/Rak Publishing Ltd.

pic by Andre Csillag

Look Out!
Mama let me out on a Saturday night – she said,
Now go out and get her go and hold her tight – I said,
Now Mama you don't understand,
ev'ry time I touch her hand
It's like I'm burning in the fires of hell
and if I hold her too long
You never can tell what'll happen to me – wouldn't want you to see.

Look out! She's a hell raiser, star chaser,
Trail blazer, nat'ral born raver yeh, yeh, yeh, yeh
She's a hell raiser, star chaser
Trail blazer, nat'ral born raver yeh, yeh, yeh, Look out!

She's like a live bomb shell, like a flash out of hell
And when she's shaking her ooh!
Well ev'ryone fell at her feet and that's neat
And she took me completely by surprise with her ultra sonic eyes
That were flashing like hysterical danger signs
That said beware where you tread – or you'll go out of your head

(chorus)

Repeat first verse

Yeh, yeh, Hell raiser, Hell raiser, Hell raiser, Hell raiser, ooh Look out!

pic by Steve Rapport

ROX

ON A downhill slide? Definitely not, for Mancunian 'real men' Rox have finally managed to release their debut record, a three track glam slam EP on their own Teenteeze label which has evoked a reasonably ecstatic response amongst those of us with a leaning towards Shock Rock 'n' Roll with the melodic touch.

GEDDES AXE

AFTER coming within a hair's breath of success in the middle of '81 with their highly successful 'Return Of The Gods' EP, Geddes Axe were plunged into the depths of despair by continual line-up changes.

A year on and the band have only now settled on a replacement vocalist. The wait, however, has proved worthwhile as the Axe now sound like a new force, with 'Sharpen Your Wits', the current single, showing that as well as possessing technical expertise they're also a fine hard rock group.

It was, in fact, due to their technical leanings that they were once hailed as 'the new Rush', and as the latter move more into the realms of MOR rock the need for a techno-guitar based band becomes greater . . .

Geddy: "Touring Britain is a real grind . . ."

Although the new Rush LP 'Signals' is fast becoming their biggest selling album to date, it has met with mixed response from both the media and the fans. While some have hailed it as the band's finest studio output, others have suggested that Rush have gone too far in trying to be experimental.

In the last issue of *Kerrang!* Geddy Lee freely admitted that they had made a conscious effort to break new ground and explore fresh territories, and in the second part of our interview he offers more insight into 'Signals', as well as discussing other aspects of the band ...

Can you tell us a little bit about the cover artwork?

"Yeah, that was basically down to Hugh Syme, who deals with all our graphics. We wanted the album to sound different and we also thought that the packaging should have a different feel. When we were talking about signals, Hugh had this concept of taking the idea down to a basic human level – territorial or even sexual.

"So that's where the front cover design came from. And the little map on the back features make-believe subdivisions with a lot of silly names and places. The red dots represent all the fire hydrants and basically the whole thing maps out a series of territories."

Is there an underlying concept?

"There are links between a couple of the songs but I don't think you can connect them all."

Have you had a chance to become objective about the record?

"Not really, it's a little too soon at the moment – it usually takes me two or three months before I can be objective about something we've done. This was a difficult album to do because it was so different. In the end I was perplexed. I didn't know if I liked it or whether we achieved what we were after. I do know that there's a lot of heart on this LP and there are quite a few things that I like but past that I can't say any more."

Terry Brown was at the production helm once again – why have you stuck with him so closely over the years?

"I guess it's because we've built up such a great working relationship. We're not the kind of band that can have a 'producer' type producer because we're very aware of what we want to do and we're also very stubborn in that respect. I don't think we'd get on with the kind of guy who tries to be dictatorial – it just wouldn't work. We have to work with somebody who's flexible and whose opinion we respect. Terry Brown fits that category and we have very high regard for his objectivity and capabilities behind the desk.

"One day we might decide to go for a change but if we did it wouldn't be through any lack of respect for Terry. It would merely be a case of time and change. But I really don't know if that'll ever happen."

Does it surprise you that the band has stayed together for so long?

"Not really, because we like each other and still enjoy playing together. Every time we start working on a new LP it's always real creative and exciting. We don't fight a lot – sure we fight, but that's only in real tense situations, whether it be in the studio or because of being out on the road too long ... or if you beat someone at tennis real bad!"

Any desire to do a solo album?

"Well I wrote a whole bunch of solo stuff but that eventually became a part of 'Signals'! Every time I get something it gets stolen! In answer to your question, yes I would like to work with other people at some point. I have some good friends who are excellent musicians and I'd like to work on a project with them one day.

"But I don't really view the idea of a solo album being a showcase for my 'great talents' that are held back in Rush. If I ever do a solo record it would be along the lines of what I just mentioned – working with some close friends. I can see it coming in the future but my time gets eaten away so quickly that I can't say when it'll be."

Do you ever get tired of Rush?

"I don't get tired of being in the band but I get tired of the name Rush and being reminded who I am. I get tired of being popular!"

Really?

"Yeah – I hate not being able to remain anonymous and being a nobody who can just go to the ball game and have a beer without being bothered. I can't stand being introduced as Geddy Lee from Rush."

So you don't like the idea of being considered a 'rockstar'?

"No, it's never felt comfortable and I've always felt embarrassed by it. There's certainly a place for 'rockstars – people like Rod Stewart, Keith Richards and Ron Wood. But I've never been able to fit that mould. I've always felt more of a musician than a 'star'."

"Does it worry you that a hell of a lot of people idolise you?

"It's something I've grown to live with. I don't know that it worries me. As much as I don't like to be recognised at times and find it embarrassing I can deal with it. We've all gotten very protective. We value our privacy a lot and I think we've learnt how to put up a wall between ourselves and other people at times. There's a way to withdraw yourself from certain situations."

How much contact do you have with your fans?

"Well, as you can imagine, the bigger you get, the less contact you get. There's the occasion, and I appreciate it when it happens, that you do get to talk to some. Playing in big halls, people are obviously kept back by security – you come in by bus and you go straight out on the bus.

"So there's not much more contact at a gig than the faces you see in the front row. But the hardcore fans do find you and get a chance to talk. So I don't think we're totally detached – we still have some 'street' contact."

How do you feel British and American audiences differ?

"I don't think there's that much difference between the English and American fans – a fan is a fan. The only real difference is that the halls are much bigger in America and so you're exposed to more people. Consequently you also tend to attract people who'll come to the shows because it's a Saturday night, or the big gig in town or maybe because it's hip to see Rush this year. Because of the size of the English venues you tend to be limited to just the hardcore fans."

Do you like touring Britain?

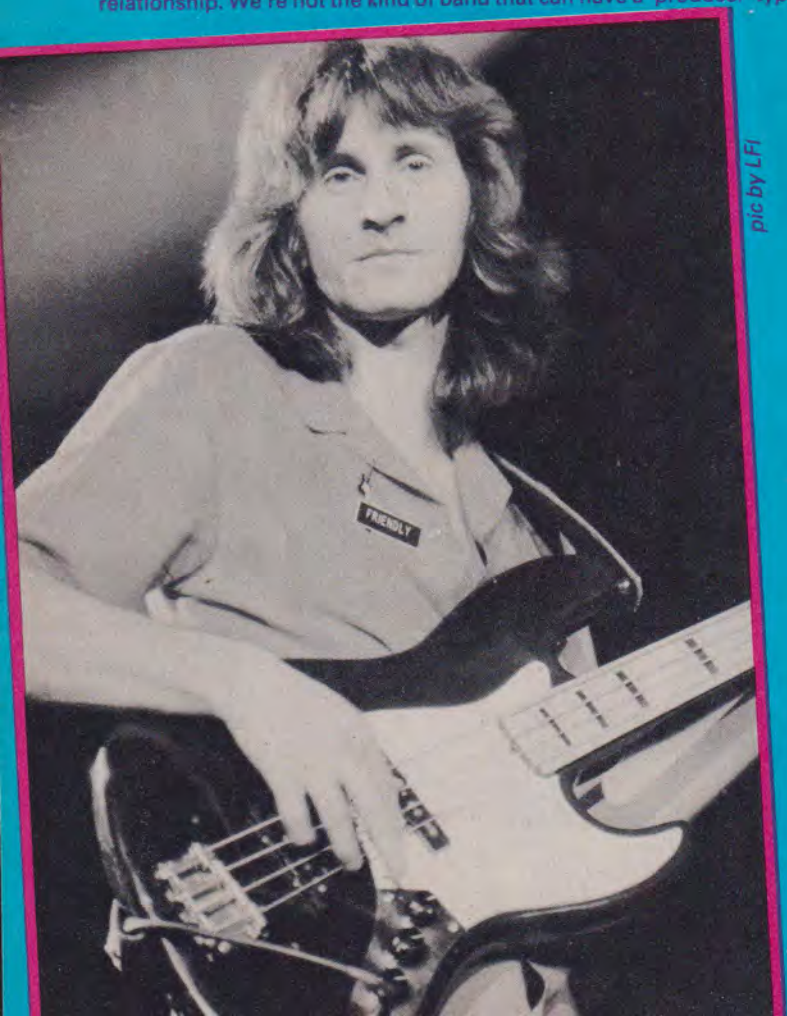
"I like it and I don't. When we first came over I really liked it a lot and I still enjoy playing certain places but I find it a real grind. Sometimes it seems that you can do no right in the UK.

"For example: every tour we've done has been pretty extensive for a North American band. We've played in a lot of the smaller towns and done multiple days in them because we've wanted to. We appreciate the fact that those kids have supported us. But while that was going on we got complaints that we weren't playing enough gigs because more people wanted to see us. So what do you do?

"We figures that if more people want to see us then we'll play the bigger halls, although I didn't know that all these UK halls are as bad as they are. We played three nights at Wembley, Bingley and Scotland and still got complaints! I really felt hurt because it seems that you just can't win. What do you have to do to make people happy?

"Because of that 'no win' situation, it's taken a bit of the edge off playing there. But we'll definitely go back, I can promise that."

STEVE GETT



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LEE AARON

***CANADA** continues to be an absurdly fertile breeding ground for new talent, and despite the exclusively male formation of the bands currently breaking out of the country into the USA, a very large proportion of the new outfits are female fronted.*

Currently very much in contention is a young lady, still in her teens, called Lee Aaron. She's a former keyboardplayer who joined her first group at 15 before stepping out into the spotlight herself as a real raunch 'n' roller.

The result is a recently completed album which features three of Canada's hottest rock outfits backing Lee, together with her new, permanent band with which she's gigging at the moment.

The three bands who helped out initially are Santers, Frank Soda and the reformed Moxy (featuring Buzz Sherman), their contributions ranging from the raunch of 'I Just Want To Make Love To You' to the delicate double entendres of 'I Like My Rock Hard', although to be fair there are titles like 'Night Rider' and 'Texas Outlaw' too, and magnificent powerhouses they are.

The voice is dynamic and powerful, a touch Joplinesque as it rasps and roars through the nine metallic but colourful blasters, very much music to clench fists and burst blood vessels to.

On stage the new band whip up an incredible electric storm of menace, as their backgrounds indicate – guitarist David Aplin in from Wrabit, bassist Gene Stout from Reckless, and drummer Billy Wade is best known for his place on the Moxy family tree.

"Right now females are

coming into the business like crazy," Lee explained. "There's been females in country, females in jazz, females in punk – there's girls in every sort of band except Heavy Metal.

"I don't really consider Girlschool Heavy Metal – I'm not saying that I don't like them but I don't consider them real Heavy Metal. I wanted something much, much heavier than Benatar, Joan Jett too. I think she's a little too pop even though she tries to project a real heavy image. I want to be a raunchy, foxy lady."

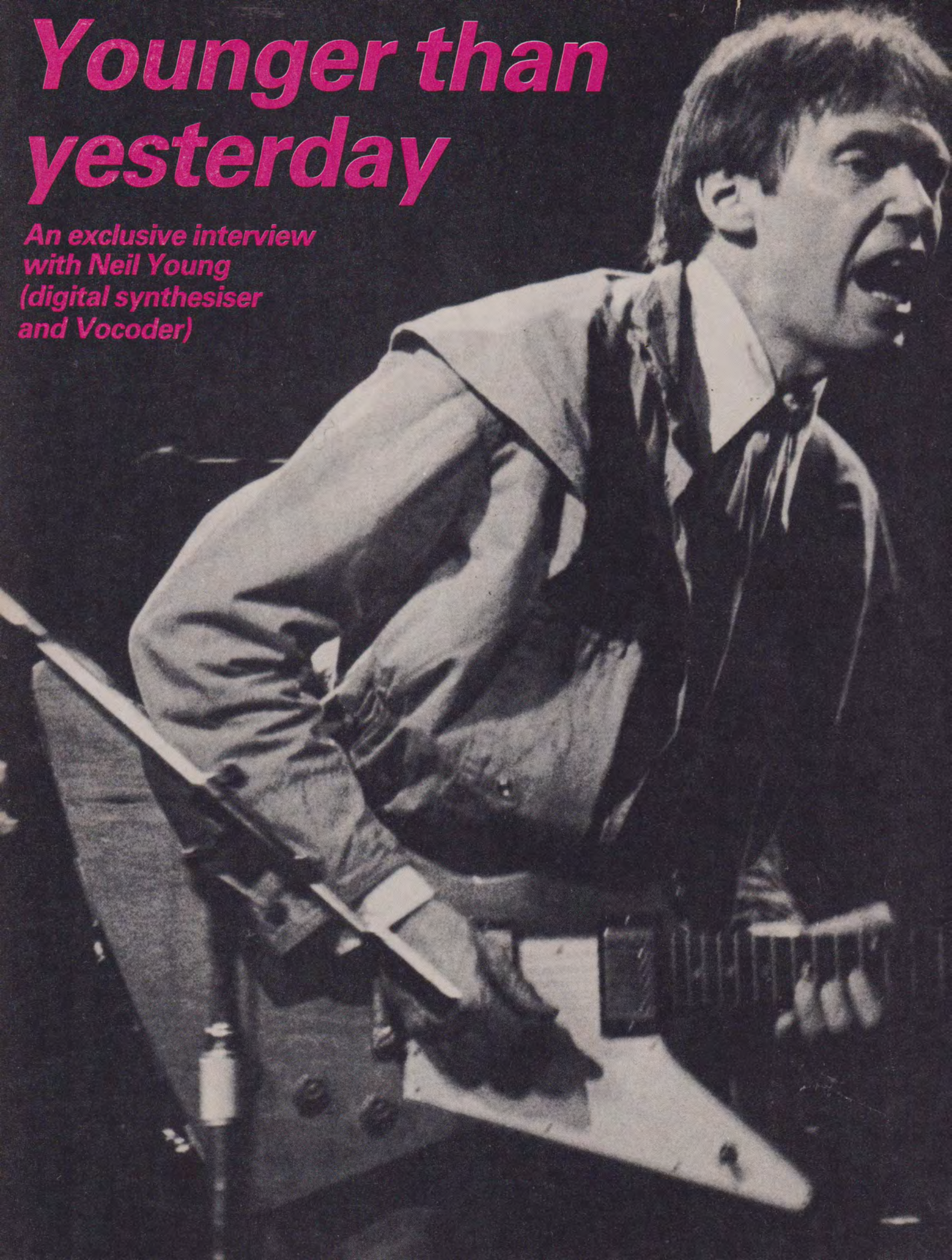
She accepts that her appearance may make things a little easier for her in terms of attracting an audience – "Sure it would be a lot harder if I was ugly!" – and one feature of the stage show is two or three changes of her (minimal) clothing behind an opaque on-stage screen, backlit of course.

"The costumes are sexy, so you're bringing sex into the show anway, and when I'm changing behind the screen you should see the men in the audience!"

However cynical you may get about Lee Aaron, the music will blow you away, and after all that's what really counts. No amount of spandex and flesh can make up for dull music, and the explosive Lee Aaron is definitely a long way removed from that.
PAUL SUTER

Younger than yesterday

An exclusive interview with Neil Young (digital synthesiser and Vocoder)



REALLY?" said a friend when I told him I was to interview Neil Young, "You mean he's still alive?"

It was only half a joke. Despite being able to sell out three nights at the scarcely pokey Wembley Arena, Neil Young is a shadowy figure, existing on the fringes of the music business. It's a position very much of his own choosing.

Like many men of privacy and wealth, he spent his time in London in a suite on the top floor of the Dorchester. With Hyde Park being just over the road, he could take walks every day, get just a little escape. Sharing his floor was an Arab sheik whose hordes of children rampaged the corridors, bored and riotous, scarcely kept in check by the slow-moving, ever-watchful bodyguard.

"That's okay," said Elliot Roberts, Neil Young's manager, his screen on the world; an untypically engaging New York hustler, "It's only the goat shit in the lift I mind."

The man from the record company arrived bearing gifts, an ornate doorstop for Neil and his wife and a manicure set for Elliot. "To sharpen his nails?" I suggested. Elliot contemplated the Harrods bag. "Do you realise how guilty you've made me feel? Now I'll feel obligated, I'll have to go out and spend good money on buying watches or something for all of you in return."

Unfamiliar with the classic Jewish put-on, the man from the record company was at a loss for words. Elliot took over, ushering me to Neil's room, putting me on with constant shouts of "Relax!", a gambit mischeviously designed to have the opposite effect.

The suite's sitting room was large and comfortable in a slightly shabby way. At first, the Dorchester furniture looks rather battered. Then you realise you're sitting on a valuable antique. Scattered around were toys belonging to Neil's four year old son. A large, wind-up plane lay forlornly on the carpet, like a dead gull.

Neil hadn't been up long. He toyed with a melon, seemingly unsure how hungry he was, and shambled around the room with the slowness of the barely awake ... and those who, after a bout of polio, had to learn to walk for a second time at the age of six.

"Yeah, I still have the scars from that. One side of my body's weaker than the other. I just cave in on one side. So I try to get exercise every day, do something that keeps the body fluids flowing, maintain the balance, you know."

NOW NEARLY thirty eight, he's had a career which stretches back twenty years. Throughout it, he's been fuelled by an admirably neurotic fear of repeating himself. Very often, it's been his most rabid fans who've been left most bemused by his sudden changes of direction. In the late 'seventies, while his Californian contemporaries reacted to punk with the terror of the genuinely threatened, he embraced it warmly, going so far as to write a song about Johnny Rotten.

Over those twenty years, there've only been three constants in the Neil Young style. His wilful perversity. His guitar playing – a thick, dragging sound, leaden and intense, very loud and extremely primitive; he has only one solo, or so says the critical cliché, but it sure is a good one. And his voice – a high, light Canadian nasal whine.

Now even those last two are being pushed away, the plodding guitar swopped for the synthesiser and the distinctive voice whisked through the electronic warp of a Vocoder. At his London shows, the Neil Young fan club chapter surrounding me were deeply confused by his new, computer-aided material.

Not that he's ever done much to lessen the confusion that surrounds him. He's rarely explained his actions til long after the event. Neil Young does interviews about as often as we get married. Before this last tour, he hadn't spoken publicly since he promoted his 1979 album and movie, 'Rust Never Sleeps'.

Self-evidently he's a man of deep privacy, only agreeing to talk now because he feels his new music should enable him to reach a fresh, younger audience, unburdened with the memory of Neil Young, the whining lonesome old hippy who conquered the record stores of the world with the unacceptably fey Crosby, Stills, Nash & Young and took up permanent residence in early 'seventies bedsitter land with his third solo album, 'After The Goldrush'.

Sifting through his past for his 'Decade' compilation album, he wrote an illuminating note next to 'Heart Of Gold', the most successful track from 'Goldrush', a number one US hit in 1972: *'This song put me in the middle of the road. Travelling there soon became a bore, so I headed for the ditch. A rougher ride, but I saw some interesting people there.'*

It's a ride which took him from C,S,N & Y to 'Journey Through The Past', an unwatchably fragmented film which he produced and directed himself, and a series of highly unpolished – but emotionally telling – albums culminating in 'Tonight's The Night', a record so dark and ennervated it sounded like a soundtrack to a bottomless depression. At the time, he described it as an Irish wake for two of his friends who died of heroin overdoses – Danny Whitten, Crazy Horse guitarist and Bruce Berry, his roadie.

"We had to get right into the part. On 'Tonight's The Night', we were portraying a junkie lifestyle basically and tequila and mescal seemed to be the alcoholic equivalent of heroin. We did drink a lot of tequila during those shows ... and before them ... and after them."

Despite, or more likely because, of its brutal honesty, 'Tonight's The Night' was his least commercially successful record. "Never did sell anywhere, that record," he chuckled, seemingly relishing the fact.

HIS LATER recognition of the impact and power of punk, while not as disastrous for his position in the market place, effectively alienated him for good from most of his past associates.

"A lot of people were thinking that there was nothing there. Whereas I was seeing that everything was there, that the punk music thing was a welcome rejuvenation to the music scene in general, giving it a little bit of validity, giving a little underground grip to it, a little rebellion which was sadly lacking everywhere across the boards in music in 1977/78.

"There wasn't one rebellious move being made by anyone, everyone was just slipping into the establishment mainstream, without even realising it, thinking that they were radical, not knowing that they were right in the middle of the road.

"They were used to being radical from the 'sixties and they thought if they just kept doing the same thing they'd be radical in the 'seventies. So here we had a lot of people doing the same shit over and over again with the attitude that they were pioneers. So that bothered me quite a bit. Then when they started attacking the punk movement and discounting it as nothing, that made me even more kind of pissed off."

Unlike those associates, he'd kept on making a loud messy noise.

"Yeah, they cleaned themselves up to the point of squeakiness, most of them. They all sound the same to me these days."

Now, while retaining that link with the past – 'Inca' on the new album has just as much scorching guitar work as anything on the raucous 'Live Rust' album – he's opted for both a new record company, Geffen, the last home of John Lennon, and taken big steps into the computer age.

"We had offers of more money from several companies but Geffen is distributed by CBS and their quality control is number one. They're the only record company with a research and development lab going on full time.

"To me, CBS is like a big green field full of vegetables. I mean, I can go anywhere there. CBS is all over the planet. I'm all over the planet anyway. So I might as well be there efficiently. A new group rebelling against the establishment of music wouldn't want to be with CBS because they wouldn't have much of a chance unless they were commercial. They'd be better off on one of the little labels, "which I believe is really where it's at. If it wasn't for those groups and the little labels and the experimental music that they're making, there wouldn't be any people like me because music would be dead already. Because Fleetwood Mac and the Eagles are not keeping music alive. We all know that. It's the little groups that are making it possible for people like me to continue because there's still a fire burning there."

ALTHOUGH he's taken to making computer music with joyous wholeheartedness, he realises he's only been able to do so because of his privileged financial position.

"See, I came in through the back door of synthesisers. I didn't develop like the small groups. I didn't develop my synthetic experience from starting off with little cheap synthesisers that have an express sound and bringing two of them together and putting them through another thing and blending them to get the sound I want. I never did that. I went right to this thing called the Sinclavia 2, which is a digital synthesiser encompassing just about everything that the others do. Infinite control.

"And the Vocoder I use is the original one developed by the man Sennheiser himself. I tried all the other ones but they're all dogshit except this one. They're terribly expensive though. Something like 20 to 25 thousand dollars each. There's only been 35 of them made and I own two of them."

I suggested he got almost palpable joy out of playing with these new big boy's toys.

"Oh yeah, it was great. I couldn't have been happier. Now I'm discovering different ways of using them. Luckily, I can afford to buy these things. It takes a lot of money. Lots of times I buy things that don't work. And once you buy something that doesn't work, nobody else wants it. You end up with a room full of junk that cost thousands of dollars and it's just junk. But I wanted to try them right away, as soon as they came out."

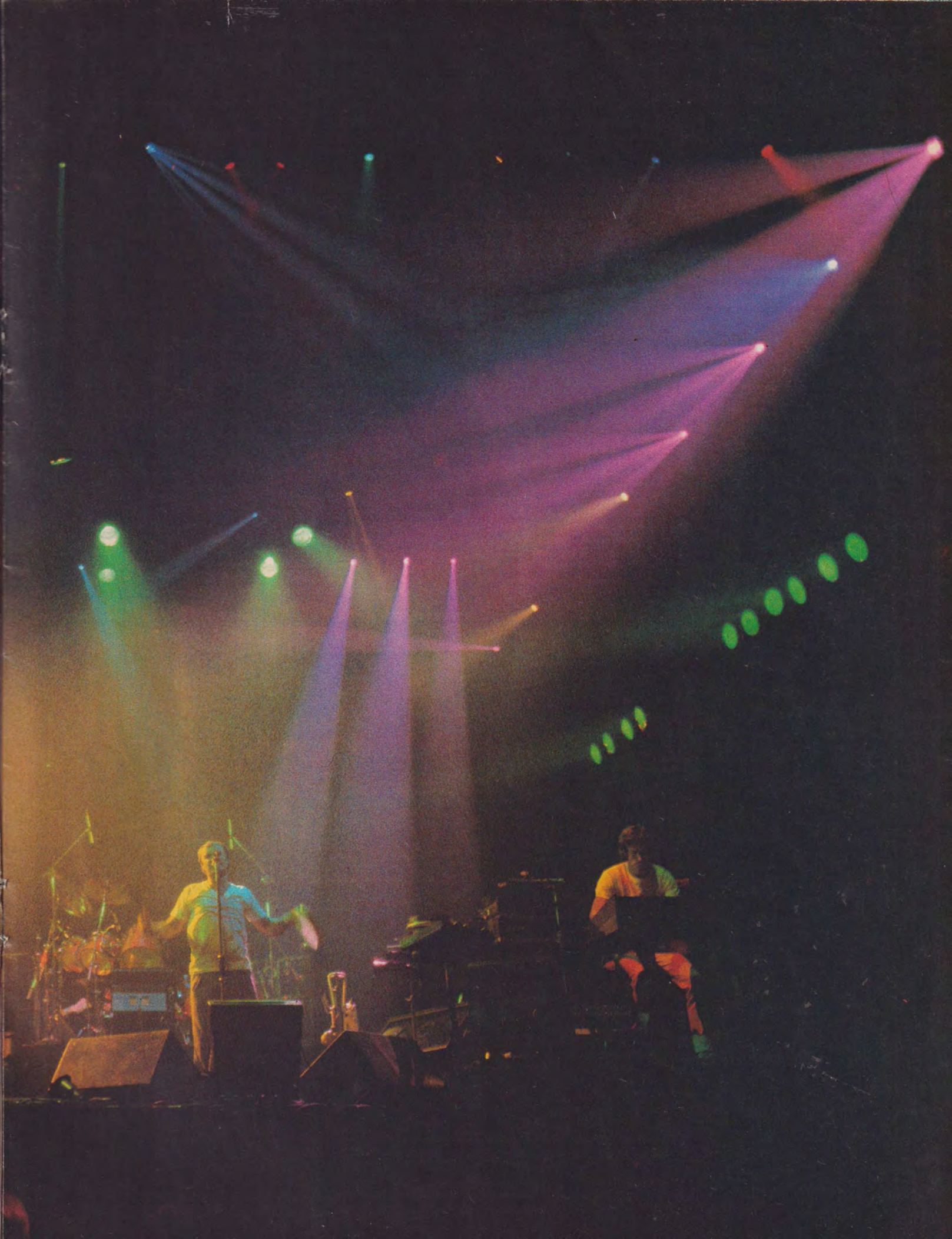
The Vocoder, in particular, has given him a remarkable new freedom, the freedom not to be Neil Young.

"There's a stigma to being Neil Young. Once my voice comes on, everybody says: 'oh, there's Neil Young', and then they have an instant identification. So whatever I'm doing, I have to stack up what I'm singing against what I've sung over the last 20 years. Whereas with the Vocoder, and what I see in the future, it will be so hard for them to tell who it is singing, that they won't be bothered. They'll be listening to what they're hearing, not what history is ..."

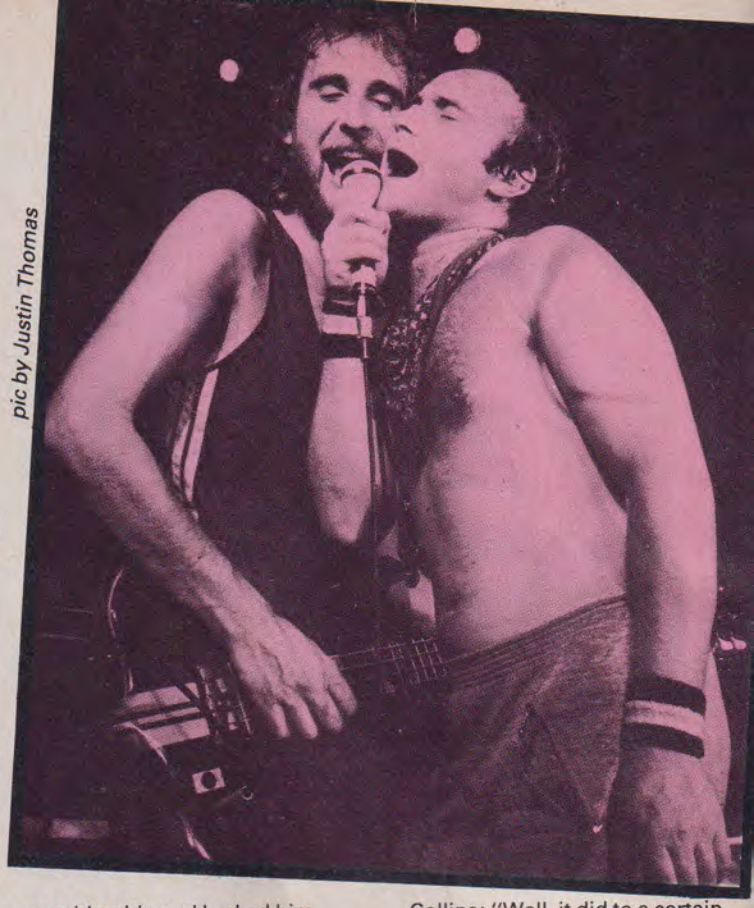
PETE SILVERTON

GENESIS

pic by Robert Ellis



PHIL COLLINS GOES INTO OVERDRIVE



pic by Justin Thomas

PHIL COLLINS leads a hectic life. Over the past twelve months he's toured both sides of the Atlantic with Genesis, recorded another solo album, played on Robert Plant's 'Pictures At Eleven' LP and also produced the debut solo effort from Abba's Frida.

It's amazing that he finds enough time to do all these things and one can only conclude that the man is a workaholic. He thrives on musical activity and one wonders how he manages to maintain a balance between all his different projects.

"Oh, it's easy," he answers nonchalantly. "It doesn't really bother me whether I'm working with Robert, Frida, Genesis or whoever. It's all different and I've never felt that I've got to be tied down to just one thing."

Fair enough. Yet after working with Genesis for such a protracted time, hasn't there been the temptation to knock the band on the head and concentrate more on outside interests?

"No, because there's enough room within the group for me to do all these other different things. If I was given an ultimatum, then maybe I'd think like that but up to now that situation has never arisen.

"The first time I started playing in two groups (Genesis and Brand X) people kept saying 'You can't do that – you've got to be in one group or the other'. But that's only because they feel the need to categorise you. When I did the Brand X thing other people saw it as being unusual but to me it was totally normal."

Phil really came to the fore last year with the emergence of his first solo LP 'Face Value'. That record, and in particular the hit single 'In The Air Tonight', broadened the man's appeal considerably and I asked him whether he also felt it helped to alleviate the 'Boring Old Fart' tag that has tended to shroud all the individual members of Genesis.

Collins: "Well, it did to a certain extent. You see a lot of people weren't prepared to like Genesis merely on the strength of a record they'd heard a long time

Twin Barrels Burning

WISHBONE ASH

THE ALBUM

(ASH 1)

THE SINGLE (PICTURE BAG)

(WISH 1)

THE CASSETTE

(ZC ASH 1)

OUT NOW ON AVM RECORDS

ago. I did an interview with one guy who told me that he didn't like the band much but that he liked my own LP a lot.

"I was obviously pleased that he was into what I was doing but then I asked him when he last listened to a Genesis record and he said 'Oh – The Lamb'. I mean that's six or seven years ago, give us a bit of credit. Things do change."

Too true. In fact Genesis' music has changed a good deal in recent years and, to these ears, albums like 'Duke' and 'Abacab' are far more accessible to previous efforts. According to Phil: "If you have a bad history of the group and then listen to Abacab', unless you give us the benefit of the doubt then you're gonna go the wrong way.

"But that's a case of judging us by what we've done in the past and there has been a definite change in our music. I know that some of the things we've done could be termed as 'pompous' – but that was then. And like everybody else, we look and dress differently than we did five years ago – and we think differently. As far as I'm concerned we're sounding different."

COLLINS clearly finds it annoying that a lot of people still approach Genesis with pre-conceived notions of the band, yet he's not prepared to lose sleep over the matter. "I can live with it because there's so many other things happening in my life," he states. One very successful project that Phil was involved with was of course Robert Plant's record. How did that come about?

"It was kind of strange for me really because I'd always been a fan of John Bonham's. I used to follow his career very closely and everything he did I tried to get along to. I liked him when he was with Tim Rose and I saw Zeppelin's first gig at the Marquee when they were the New Yardbirds. So it was very strange that years later I'd be doing work for Robert.

"When he first asked me to play I originally said that I couldn't because I was working and only had weekends off. But he kind of twisted my arm and so I went down to the studios for three days. We all got on very well and he speaks in glowing terms about us going out on the road together. (He adopts a jovial tone) 'e said that me 'an 'im together could conquer the world! It would be good fun."

Will you do it?

"Well if I'm not doing anything when he goes on the road and he hasn't got a drummer, then I guess I might. But I did say to him at theat Prince of Wales charity gig that he can lean on me any time he wants but eventually he is going to have to find a permanent drummer for the band. And that guy isn't going to be happy just touring – he'll want to do everything.

"So Robert's looking and I guess if he finds one then I won't be needed. I know he wants to record as soon as possible so that he can go out on the road and there's a chance that I might do it with him if the timing is right and if he hasn't already found someone. We'll have to see."

Phil spoke highly of John Bonham and I wondered whether Bonzo was one of his 'idols'.

"Very much so," he admits. "I think he was the best of his type and I've never heard anybody play like him. In fact I was a bit hurt by the reviews in Rolling Stone that said John would be turning in his grave if he heard me and Cozy trying to play like him, because that wasn't the idea. I just listened to the songs and played them as I though they should be done. And John would have probably played them differently if he'd been doing them. He was an adaptable drummer – he wasn't just a heavy metal man, he was capable of lots of different things."

Well, so are you.

"You put on different hats. I love playing different music and that's why I spread myself around."

WHAT WAS the motivation behind working with Frida?

Phil: "She just asked me to do it because she was a big fan of my last LP. It was the first proper production I'd done in terms of being in charge of the budget, the musicians and the songs and I was very pleased with the way it turned out. I viewed it as a challenge and I had a great time doing it."

And finally, your own new solo LP – when did you record that?

"I got it finished at the end of July. After Frida's thing, I went home and, although I had no material written, I really wanted to make another album. So I gave myself five weeks: I sat down and wrote the tunes at home again and then went to The Farm, which is Genesis' studio, and finished it off at The Townhouse in London. Everyone who's heard it reckons that it's better than the last one but that it hasn't got an 'In The Air' on it.

"The main difference between doing this one and 'Face Value' was that I didn't have the impetus of the divorce and the emotional upheaval I'd had before. If you're unhappy you tend to write very melancholy stuff and it worked last time. But I can't do the same sort of thing at the moment because I don't feel like that. So the new LP's more 'up'. There are songs that relate to the divorce period but rather than 'Why are you gone?' it's more a case of 'You're gone an I'm getting up...'"

The next step for Collins will be four solo nights at Hammersmith Odeon (Nov. 28–30 and Dec. 1) and a return to the studios with Genesis in February. What he'll be getting up to in the meantime remains to be seen – even he's not certain! But I very much doubt whether he'll squander his time . . .

STEVE GETT

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THE WILD ONES

pic by Ross Halfin

Don't press that Reject button: they could be the new Aerosmith Even Ozzy agrees!

THE COCKNEY Rejects in Kerrang? Leave it out, I thought, why should any self-respecting metal fan want to read about the sick-making antics of a bunch of hard rucking street punks? Then I heard their new album and all my doubts fell away like a tart's dress in a Hamburg brothel.

'The Wild Ones' is a spectacularly good hard rock album evoking such prestigious comparisons as UFO, Aerosmith and, almost inevitably, AC/DC. Sounds called it "the album UFO should have made" and the later departure of its wildman producer Pete Way indicates that he probably felt the same way.

On record Way has moulded the natural energy and metal inclinations of the Rejects into a hard-hitting and surprisingly professional rock sound. Guitarist/songwriter Mick Geggus is writing rock anthems already.

Just listen to the driving 'Way Of The Rocker' or the moving 'Rock 'N' Roll Dream' with it's UFO style dreamy keyboard passage and you'll see how and why the reborn Rejects have already won the respect of such established metallers as Steve Harris, Tonka Chapman and Ozzy Osbourne.

Geggus, a powerful and imaginative guitarist, is joined in the band by singer Jefferson Turner who sounds uncannily like Nazareth's Dan McCafferty, and the rock-solid rivvum section of drummer Keith Warrington and bassist Vinnie Riordan.

"A fan once asked Vinnie how he got such a loud bass sound," reveals Micky. "He just told 'im he hits the strings hard."

Sadly big Vinnie is holidaying when your Crazy Kerranger called in on the chaps down in Farnborough where Micky is earning a crust producing smaller bands. But manager Wilf Wright, former UFO manager, drivesme and the remaining three to a friendly local for our interview, revealing much to my surprise that the album has just smashed into the Swedish national chart at no 20.

Over here reaction has been less phenomenal. The album has grazed the official HM chart, though the single, a tough reworking of the old Kinks classic 'Till The End Of The Day' has just been released and is scoring a surprising amount of airplay. Turns out 'Wild Ones' is doing reasonable export business to the States and is selling well right across Europe.

Were they pleased with the reaction, I wondered.

Jeff: "Well it's early days yet. We only wanted the album to break the name again."

Mick: ". . . and to prove we're a rock band. The next one'll be the killer. Van Halen piss off, the Rejects are here!"

You recorded the album before Xmas, didn't you, are you still happy with it?

Mick: "I still respect it very much as an album. There are a few things I'd lile to change, but I'm generally happy with the whole project. I think it bodes well for the next album which we should start recording in January. Some of our new material makes the old stuff sound like Pinky & Perky. We're thinking of asking Jimmy Page to produce it."

A lot of people are waiting to see if you can deliver the goods live as well. Mick smiles.

"It's all being lined up now," he reveals. "There should be a US bash soon. I can't say too much obviously. The inactivity has been frustrating but its okay cos we know we've gotta wait till the right time. We've got a very well planned live show. It'll shock a lot of people. And I'd rather wait and do it properly than rush into anything."

Do you think metal audiences will accept you?

Mick: "Obviously there will be some prejudice to overcome, but its a challenge and we live off challenges. I think there's a lot of curiosity about us. I think we've always been a rock band, we've always been headbangers at heart. We played 'Motorhead' at our first ever gig, and I've always cited the Pistols AND Aerosmith as our influences."

I remember hearing 'Headbanger' and 'The Rocker' at HM discos, though Jeff isn't so pleased with their history.

Do you regret your punk stage then?

Mick: "Yeah, in retrospect. But if you don't cross roads you don't get run over. I think a lot of bands would have died if they'd gone through what we've gone through. But we'll never give up ever.

"And don't forget for a band who have done five albumswe're still very young. I'm 21, Keith is 21, Jeff's 18 and Vince is 23. We've started early and we've been through a lot so we've learned a lot. We've got old heads on young shoulders."

So now you're getting established in the metal world, what HM bands do you respect?

Mick: "Aerosmith."

Jeff: "Priest. And some AC/DC."

Mick: "But don't forget we're in this game to top those bands. Now we're playing what we've always wanted to play and to be honest I think we shit all over most bands around. I saw the Tygers Of Pan Tang at Hammersmith and they were terrible, a real dirge. . . . And Reading's was very dull this year, very one dimentional. And horizontal, cos I was flat on me back most of the time."

Jeff: "There doesn't seem to be many good young bands about."

Mick: "Too many bands either go for raw HM or the Foreigner sound. They sound like they're trying to corner the market, there's nothing of the quality of Aerosmith or ZZ Top."

How do you rate NWOBHM champions like Def Leppardand your East End neighbours Iron Maiden?

Mick: "They're both very good, very well respected bands. They're gonna be very big bands for a long time. And we're gonne be up there with 'em, because we've got balls."

Any parting words to Kerrang readers?

"Yeah," Mick smiles. "If you love rock 'n' roll, you've gotta love the Rejects."

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HATCHET JOB!

... the facts behind the charts. By LUKE CRAMPTON

■ **Robert Plant** krashes into the *Kerrang!* singles chart as a new entry at number one which emulates the phenomenal success of 'Pictures At Eleven' from which it is taken. This is the first solo material and the first UK single from any member of Led Zeppelin since they began their rise to fame in 1969 (disregarding of course the recent Jimmy Page soundtrack work for 'Deathwish II').

Having always refused to release singles in the U.K., Led Zeppelin had no qualms about doing so in the United States. Here is a breakdown, in order of success, of all their official U.S. singles:

WHOLE LOTTA LOVE Atlantic 2690 1969
IMMIGRANT SONG Atlantic 2777 1970
BLACK DOG Atlantic 2849 1971
D'YER MAK'ER Atlantic 2986 1973
TRAMPLED UNDER FOOT Swansong 70102 1975
ROCK AND ROLL Atlantic 2865 1972
OVER THE HILLS AND FAR AWAY Atlantic 2970 1973
LIVING LOVING MAID (SHE'S JUST A WOMAN) Atlantic 2690 1970
GOOD TIMES, BAD TIMES Atlantic 2613 1969

(It should be noted that 'Whole Lotta Love' and 'Living Loving Maid' were the A and B sides of the same record, but charted separately according to their airplay).

GARY MOORE: solo LP in '73

■ Also straight in at number one on the HM charts is 'Magic' the latest album from **Gillan**. His previously most successful post-Purple LP project was last year's 'Future Shock' which entered (and peaked) on the chart at number 2 on 25th April, achieving a thirteen week stay on the national chart.

■ Entering lower down the chart is the new **Sammy Hagar** compilation – 'The Very Best (Red Alert – Dial Nine)' – an adequate selection which spans his solo career which started with 'Nine On A Ten Scale' in 1976. This followed a two album stay with U.S. heavy rock outfit **Montrose** which produced 'Montrose' (K46276) and 'Paper Money' (K56059) in 1974 with Sammy on lead vocals. His split with Ronnie Montrose in November 1975 was bitter, partly due to Sammy Taking three established members of the band with him: Bill Church, Alan Fitzgerald and Denny Carmassi.

■ Having taken part in the adventures of **Thin Lizzy** between 1974 and 1978, **Gary Moore** set out on a solo career which has so far only produced one hit single – 'Parisienne Walkways' (1979) – and one hit album, from which the single came, 'Back On The Streets' (1978). That situation looks likely to change on the strength of sales on the HM singles chart for 'Always Gonna Love You', which is taken from the new album 'Corridors Of Power' (Virgin). The only other solo LP released by Moore was 'Grinding Stone', issued in 1973 before his Lizzy days, which got nowhere and is now deleted (CBS 65527).

■ Brian Butt of Lincoln needs to trace an LP track by **Blue Cheer** – 'Second Time Around'. It was the last track on side two of 'Vincebus Eruptum' released on Philips Records in 1968 (mono number: BL 7839, stereo SBL 7839) and there is virtually no way you can trace this dated disc in the record shops.

Another reader who may chase deleted heavy albums is Jan Nichols of London who wants info on **Dirty Tricks**: A heavy U.K. outfit formed in 1976, they issued three LPs ('Dirty Tricks' 2383 351 in 1976, 'Night Man' 2383 398 in 1977 and 'Hit And Run' 2383 466 in 1977, all on Polydor). They were critically well received, but the group achieved no chart success. Some of the members of the band went on to form **Grand Prix** who, as Simon Martin of Chertsey has kindly pointed out, join **Angelwitch** and the **Scorpions** as the least successful heavy rock chart acts ever when their 'Keep On Believing' charted for one week, peaking at number 75 in February of this year.

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BLIZZARD OF OZ	—	3	1	4	—	1	1	2
BLUE OYSTER CULT	3	4	1	3	—	1	—	—
DEEP PURPLE	4	5	2	4	—	—	—	2
DONINGTON	—	1	—	1	—	—	1	1
GENESIS	5	5	1	5	—	—	—	—
GILLAN	2	4	—	4	—	1	1	2
HAWKWIND	9	7	3	6	—	—	1	1
HENDRIX	1	1	—	1	—	—	—	1
JUDAS PRIEST	3	8	1	5	1	1	1	2
KISS	7	8	4	8	1	—	—	1
LED ZEP	6	8	2	10	1	—	—	—
SKYBIRD	4	1	1	2	—	—	—	—
MOTORHEAD	12	12	4	14	2	3	2	5
M.S.G.	1	3	—	2	—	1	—	1
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ATTENTION BOOTLEGGERS. I had £130 worth of recording gear confiscated. Don't quit, hide it better. **Hifi Pete.**

HIL SEE ya soon lotsa luv **Yak** xxx. Quo rule.

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Bent for leather!

ROB HALFORD in the kind of gear that outrages the writer of our first letter ...

I'VE BEEN a heavy metal fan for about 14 years now, and I have seen a lot of bands. But one major difference I've noticed since the early 70's, is the way the bands dress.

What's with the leather? Why is everybody wearing leather? Take Judas Priest for example. Around the time of the albums 'Sad Wings Of Destiny' and 'Stained Class', they were heavier than they ever were and probably will be. What happened to songs like 'Sinner' and 'Victim Of Changes'? They just wore ordinary clothes when they wrote those tunes.

Now look at them. They're more worried about how much leather they wear rather than the quality of music they're putting out! Bands like 'Sabbath, Purple, Aerosmith and Humble Pie, to name a few, didn't worry about wearing studded wristbands that go up to their shoulder, or wearing enough chains on them to get a semi out of a snow drift!

Don't get me wrong, I like a lot of the heavy metal that's out today. I'd just like to see more of the bands looking normal running around on stage letting the power chords fly; not looking like an advertisement for a leather company.

Who knows, we might even see more jamming on stage. The axemen won't be worrying about passing out from heat exhaustion. **Jeff 'RADZ' Rudek, 649 Pine Street, Ambridge, Pa. 15003 USA.**

AFTER reading your review of the Donnington Festival and also some of the recent correspondence to the letters page, I feel I must comment on the growing intolerance and the falling standards of HM fans. In the last issue one reader criticised Twisted Sister merely because of their use of make-up not because of inferior music. This sort of attitude produced the kind of stupidity at Reading where HM 'Fans' hurled bottles at Twisted Sister before they had even played a note!

It seems these days that many HM fans are more concerned with how the groups look and their personnel rather than their musical qualities. Thus S.O.S. gained applause at Reading for playing a couple of old Whitesnake tunes rather than their own material. I bet the average HM fan would rather hear Gillan play 'Smoke On The Water' than say 'Born To Kill' though 'Smoke' is now an outdated bore.

Many fine groups have been relegated to playing clubs such as the Marquee because they don't look like they've just come from a Hells Angels convention. Thus a band like Girl have ended up on the scrap heap whilst absolute rubbish is mindlessly adored. If Girl had come on looking like Motorhead, they'd be one of the top bands in the UK now.

It also seems that the band name is more important than the music. For example, if Rush release a new album, it's guaranteed a top ten place whether its good or not. If the album was released under a different group name most HM fans would dismiss it as rubbish.

There has been a general fall in standards recently, since most groups are ignored unless they play three chord, head-banging material. That's why more musically diverse bands such as Diamond Head and Samson have struggled for such a long time.

Finally I would like to ask any HM 'Fans' who attended Reading or Donnington and who also threw stuff at the stage why they did it. Festival going is expensive, especially with the recession, so why go if you dislike half the groups? Even if you can afford it etc., why ruin the enjoyment of others, when you'd get irate if people canned AC/DC or Saxon? When I went to Reading in 1979 for the first time the bill was very diverse, HM, punk, reggae, pop, rock etc. Yet the can throwing was nowhere near as bad as it was at Reading the last two years when the bill has been predominantly HM. I didn't see many of the bottle throwing wimps going round the back after Twisted Sister to continue their pathetic act face to face with the group – I wonder why? Those sort of people would can Black Sabbath or Led Zeppelin if they were to come onto the rock scene now.

Sorry this is so long, but I'm fed up with the way my favourite type of music is being destroyed by morons. More power to Anvil, Hawkwind etc. **Lewis Grenier, Horncastle, Mount Pleasant, Guildford, Surrey.**

IT'S ALL very well doing a series of 'Stars And Their Cars', but as nearly every self respecting metal merchant knows, life begins at sixteen. Yes, I'm talking about the mode of transport superior to everything else, Biking. Let's have a double page spread of our Biff on his Goldwing, or if the worst comes to the worst, Lemmy on a fizzie. Let's face it, enough songs have been written about this well known escape , 'Motorcycle Man', 'Death Alley Driver', 'Born To Be Wild', 'Hell Bent For Leather', and if you want to stretch the point, even Meatloaf's 'Bat Out Of Hell', sports a particularly good cover. Not for me is the high cost of running a car when you could be scraping a 350LC round some country lanes. So come on, John, pile on the bikes (and what's happened to Dumpy's Rusty Nuts/Bolts since they were in Armed 'n Ready?) **Andy, Cottingham, E. Yorks.**

IN ISSUE 25 R Davies of Kidderminster puts forward the view that anyone who disagrees with him or the establishment over the Falklands issue must be a "bearded intellectual" (are bearded intellectuals any worse than clean shaven half wits?) and only opposes the majority view because it's "fashionable".

R Davies you pea brained prat has it never occurred to you that some people oppose legalised murder (war) that hides behind such names as patriotism not out of any desire to be trendy but because they actually care for people and don't like the idea of killing them?

So this is a free country is it? Try smoking a joint near a policeman. Try talking to a group of friends in a public place when the police want you to move on. Try refusing to open your bag when you're walking home late at night. Try singing in a public place. Refuse to fill in a census form. There is even a law on how to queue at a bus stop. (No more than two abreast and in an orderly manner) Free? Bullshit. There are literally more laws against individual freedom in this country than any other nation in the world.

Leave politics to those who understand them? Good idea that. I suppose you mean the ones who in the first part of this century with their two world wars and countless minor ones have managed to turn this planet (our home) into a polluted cosmic graveyard and in the last part of it for some insane reason will probably blow us all to pieces thereby finishing off all those they missed in the first two. But of course that's nothing to do with Rock and Roll because we all know when it happens God intends to save everyone with an electric guitar or a Motorhead t-shirt.

All I can say is, wake up out there and more power to Geoff Banks and Nick Kemp and anyone else who has the courage to care more about people than public opinion. **Joe Malik, Erisian Terrace, London, SW16.**

AFTER being dragged to Manchester Apollo on to the Saxon gig, expecting to see Tank, (who had misinformed my mate that they were supporting Saxon) at about

THIS IS a real-live, operating restaurant in San Francisco, we've been getting a "chuckle" out of it for years – **Y & T International Fan Club, PO Box 6089, Oakland, California 94603, USA.**

ION SINGLES

reviewed by STEVE GETT

7.35 I was confronted by a bunch of poseurs, by the name of Cheetah. Now my programme informs me that they are from New Zealand and are fronted by two females (which I just happened to notice for myself!) with obviously dyed hair (no the programme doesn't mention that).

Thinking that Tank had changed somewhat, I reluctantly settled down to watch. I was absolutely disgusted by their performance and so was my mate. They were vulgar to say the least. These perverted creatures (who incidentally turn perfectly good AC/DC songs into cheap trash) obviously don't care that they are amongst the few females who have actually made it into the male dominated rock world.

I decided that this was definitely not Tank. 'Great' I thought 'I don't even like Saxon!'

However when Saxon appeared they were fantastic and they certainly more than made up for the pathetic support group and the fact that Tank weren't there. – **Bon, an angry female rocker (who happens to be looking forward to seeing Saxon again next year). P.S. Please print this on behalf of all decent female rockers (if there are any left).**

DEAR JIM, please fix it for me to shoot Graham Bonnet with a M.16 automatic. Since he joined M.S.G. The group has gone down hill. The new single is a load of rubbish and if Schenker doesn't look out he will be known as The Michael Wanker Group – **Rainbow, Dartford.**

THE POSER'S official guide of how to impress your friends:
1. Wear your Tygers Of Pan Tang 'Paris By Air' free earring at all times.
2. Also wear your Magnum sword of chaos free pendant at all times. Minimum penalty for not doing this – having to go to a nasty loud Motorhead concert.
3. Possess all the Tygers of Pan Tang various coloured vinyls, picture discs, free posters etc. (as well as the earring).
4. Have a copy of Diamond Head's 'In The Heat Of The Night' single – ya know, the one with the free single.
5. Buy Y&T's 'Don't Wanna Lose' with free patch. You don't have to play the record as long as the free patch is prominently displayed on your nice clean denim jacket. (This jacket must not have faded – it's bad for the image).
6. Have all the MSG 7" singles, 12" singles, clear vinyl and picture discs arranged in a pretty pattern on your bedroom wall for your poser friends to admire.
7. Proudly play all the recent Judas Priest records – the ones that aren't heavy, failed miserably and were 'helped/hyped along' by the use of the picture disc and of course the legendary free patch.
8. Have nothing to do with the new Geddes Axe single 'Sharpen Your Wits', 'cos it's only on plain boring 7" black vinyl without the obligatory free patch, poster, earring, pendant or year's subscription to 'practical poser'.
Alison, Barnsley.

JOHN SYKES: 'Please Don't Leave Me' (MCA Records). *No actual 'Single Of The Issue' in this batch of 45's but I guess this one comes as close as any. A pleasant little ballad featurng Philip Lynott on lead vox and the other members of Lizzy, bar Scott Gorham, as back-up musicians. Chris Tsangarides' production is excellent and Sykes himself shines with a neat lead break. Whether it will be a hit remains to be seen but, the record serves as a good intro for the ex-Tygers guitarist into the Lizzy ranks. And is John vying for the 'Hunk Of The Month' award with his 'pretty boy' front cover photo?*

PHIL COLLINS: 'Thru' These Walls' (Virgin Records). *The Genesis frontman should have little difficult with this prelude from his forthcoming 'Hello ... I Must Be Going' LP. Lasting over five minutes, the tune is reminiscent of 'In The Air Tonight' and makes for good listening. Collins must be a workaholic for aside from completing the new solo project, he's also just produced Abba's Frida and has spent the summer touring the States with Genesis. A busy man indeed, and happily the quality of his output hasn't diminished. Most admirable.*

ROBERT PLANT: 'Burning Down One Side' (Swansong Records). *My only complaint here is that while the 12-inch version of this record features the previously unreleased 'Far Post', the seven-incher simply comprises 'Burning Down One Side' and 'Moonlight In Samosa', both of which are on Robert's album. Surely sales would have been boosted if 'Far Post' was on both editions of the single, but alas no. A curious marketing approach methinks.*

SURVIVOR: 'American Heartbeat' (Scotti Brothers). *Unquestionably one of the finer cuts from the 'Eye Of The Tiger' album, but I very much doubt whether it will achieve the same impact as its predecessor. There's no movie back-up this time and so Survivor are very much out there on their own. Judging by the lack of success enjoyed by the likes of Journey, Loverboy and REO Speedwagon in the UK singles market one would imagine that Survivor are going to find it pretty tough to break through.*

FRANK STALLONE: 'Take You Back' (Liberty Records). *Just because this comes from the 'Rocky III' soundtrack LP doesn't mean that it's any good – in fact it's appalling. Indeed, my advice is pure and simple ... forget it!*

GARY MOORE: 'Always Gonna Love You' (Virgin Records). *If this is an indication of what's to come on Gary's forthcoming 'Corridors Of Power' album, then it looks like the Irish axeman is intent upon making heavy impact on the American market. The basis of this tune is very much a ballad and then on the chorus we are presented with a barrage of harmony vocals. I find it rather bland, I prefer the B-side 'Cold Hearted'.*

RAVEN: 'Crash, Bang, Wallop' (Neat Records). *Time to fasten your seatbelts, as Raven blast out four cuts of pure metallic mayhem. There's not a hint of subtlety on any of the songs but somehow I doubt whether that was intended. The title track of this EP is by far the best – in fact it's excellent – but I'm afraid I wasn't hooked on the others. Very noisy – but then for those of you who like it that way, then I doubt you'll be disappointed.*

DUMPY'S RUSTY BOLTS: 'Boxhill Or Bust' (Cool King Records). *Is one supposed to take this record seriously? Somehow I doubt it. In fact Dumpy's style would appear to be 'let's all have a good time' and on that level this is quite a good record. "Boxhill, Boxhill here I come – I ain't happy 'till I've done a ton!" runs the chorus – the rest of the lyrics are equally wacky. I'm sure this outfit will make an excellent 'warm-up' band but whether they'll climb to greater heights remains to be seen. Verdict: game for a laugh!*

SAMSON: 'Life On The Run' (Polydor Records). *C'mon Samson, you can do better than this. Here's a track from the band's new 'Before The Storm' LP and I must agree with one of my office companions who rated it more as an elpee cut than as a hit single. While 'Life On The Run' rocks its merry way along it does little to excite and fans of the band will be well advised to wait for the album rather than shelving out for this 45.*

MAMA'S BOYS: 'In The Heat Of The Night' (Albion Records). *This was one of the last singles to arrive in the office for review in this issue and it's unquestionably one of the best. Taken from the Irish band's 'Plug It In' the song boasts a strong chorus and is well produced. I've yet to witness this outfit in concert, but if this single is anything to go by then they're definitely worthing checking out.*

LIMELIGHT: 'Ashes To Ashes' (Future Earth Records). *And finally ... Limelight! I'd expected the worse but this turned out to be another pleasant surprise. It opens with a flurry of screaming axe before settling in the groove with a riff that's reminiscent of UFO's 'Doctor Doctor'. There's a neat change of tempo in the middle and then comes a very impressive lead break. Not bad at all....*

MAMA'S BOYS: best single of the week?

pic by Justin Thomas

PENPALS

This is a FREE service. But keep it brief – and clean! Send a photo too, if you like. Long, boring Penpal letters will go in the bin!

16 YEAR old female headbanger from the US into Priest, Maiden, AC/DC, Bon Scott, Scorps and Randy Rhoads. Likes Rob Halford, Harley Davidson bikes and leather. **Kathie, PO Box 437, South Bound Brook, New Jersey 08880 USA**

16 YEAR old Canadian Metal fan wishing to trade albums with female/male headbangers into Sabbath, Zeppelin, Scorps, Rainbow, Rush, etc. **Shaun Vir, 20 Ternhill Crescent, Toronto, Ontario M3C 2ES Canada**

18 YEAR old male metal fanatic into Raven, Scorpions, Maiden Motorhead, Venom, would like to hear from anyone anywhere. **Chris Weidner, 106 Millet St, Dix Hills, NY 11746, USA.**

HM Fan from Sweden wants to write to headbangers from all over the world. 15–19 years. Into Purple, Jon Lord, Sabbath, Ozzy, Overdrive, Dokken Y&T etc. **Robert Axelsson, Irisvagen 5, 260 40 Viken, Sweden.**

18 YEAR old rocker from Ireland wishes to get in touch with denim clad females 17–25 (**who doesn't? – Ed**) into Motorhead, Saxon, Trust, Riot, etc. **Pat Dunne, Haggard St, Trim Co Meath, Ireland. Photo appreciated.**

I AM female and nearly 16. I would like anyone to write to and be friends with. I like Motorhead, Zeppelin, Sabbath, Meatloaf, Girlschool, Rainbow, AC/DC and many more. And if Nazrul Naz is reading – hurry up and write to me. **Denise, 75 Brackley Way, Basingstoke, Hants RG22 6LW**

18 YEAR old female 'eadbanger would like a male pen pal 18 + into HM/HR, American if possible. My interests – Riot, Maiden, Kiss Whitesnake etc. swimming and art. At present I'm a student doing graphic design. **TD Henderson, 54 Mullen Road, High Farm Wallsend, Tyne &Wear, NE28 9LH**

16 YEAR old blond male would like to hear from beautiful sexy females (16–20) into The Rods, Riot, Saxon, and many more heavy metal monsters of molten madness. Send photo if poss. **Ian Gibson 7040 Norwalk Blvd, Whihier, California, 90606 USA.**

I'M A 16 year old female headbanger from the US. I would like to correspond with anyone from Britain. Into Def Leppard, Maiden Priest, Tygers, Scorps etc. **Jean Serio, 5 Westover Drive, Lynnfield, MA 01940, USA**

HEY GANG, I'm a crazy heavy metal freak (22) and I wanna hear from everybody out there who would love to swap notes on Michael Schenker, Krokus, Ozzy, Sabbath Riot and more. **Linda Frehley, 97 Rue Larfrance, Victoriaville, P. Quebec, Canada.**

BORED HOUSEWIFE, in love with Ritchie Blackmore, also likes Scorpions, Maiden & Rush, would like male or female penpals 25 + must have loony sense of humour and feel sorry for Nazrul Naz. **Hazel Greenwood, 26 Copse Close, East Grinstead, Sussex.**

I'M A 16 year old girl from Sweden who wants to contact hard rockers in Britain. Favourite bands are Maiden, Scorpions, Sabbath. **Madelaine Sundstrom, Kuarnhagsgatan 38, 16230 Vallingby, Stockholm, Sweden.**

'ELLO, I'M a 20 year old male headbanger from Texas into Venom, Saxon, Motorhead, Priest, Angelwitch, etc. I'm a drummer for a Metal group, and would like to exchange info with serious bangers. **Lance Williams, 216 Vernon Castle, Benbrook, TX 76126, USA**

DUTCH METAL maniac into all HM bands is looking for worldwide penpals to exchange tapes, records, info, etc. **Andre Verhuisen, Hulstbosakker 49, Eindhoven, Holland.**

HI THERE! I'm a 19 year old boy from Japan. My favourites are Ritchie Blackmore, Maiden, John Lennon, MSG, Sabbath, and some Japanese groups. My other interests are reading, sports etc. Waiting to hear from metal fans all over Britain. **Mr. Jun Namiki, Motoohashi 1-18-6, Totsuka-ku Yokohama, 247 Japan.**

HI, I'M 20 years old male headbanger heavily into Quo, Gillan, Maiden, Snake, Saxon plus too many to list. I'd like to hear from all you metal merchants around the world, especially the ones from England. **The General, 5491 Louisiana Drive, Concord, California 94521 USA**

I AM a 15 year old female headbanger who is very much into Black Sabbath, Rush, UFO, Who, Heep, Motorhead etc. All letters answered. **Tanleen Bobby, GPO Box 3100, Dacca-2, Bangladesh, South East Asia.**

MALE HEADBANGER stranded inthe States would like to write to females/males (16 +) from UK, into Sweet Savage, Venom, Tygers, Asia, Zepplin. All letters answered, photo if possible. **Randy Davis, 2680 Delavan, Dr. Dayton Ohio 45459 USA**

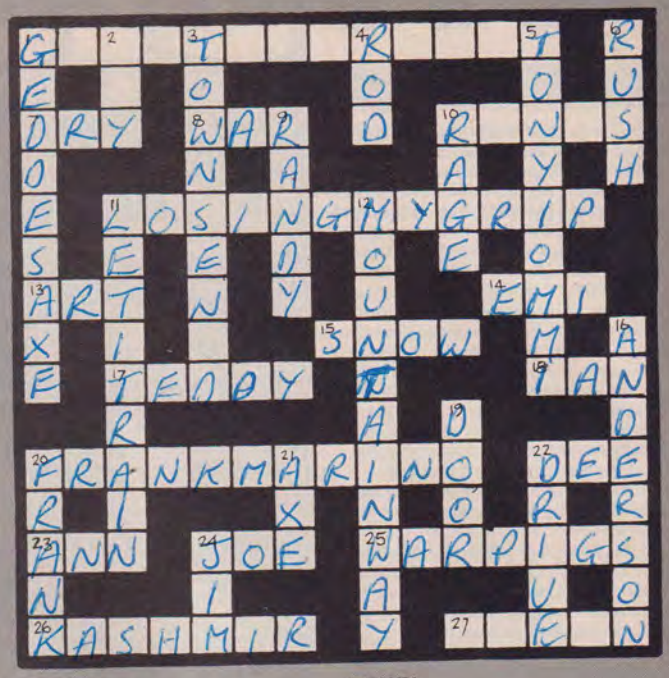
I'M AN 18 year old female from the USA who would like to correspond with males 16 and older into Maiden, Motorhead, Scorpions etc. **Candy Smith, 543 Jersey Street, San Francisco, California 94114 USA.**

METAL KONNOISEURS wanted. UK metal addict requires foreign contacts (especially US/Canadian) for trading info on obscure and small time heavy rock acts. Legs Diamond, Balance, Nitzinger, Santers, Morningstar, Bow Wow, Starcastle, etc. **Derek Oliver, 190 Doyle Gardens, Harlesden, London NW10 3SX England.**

I'M A 15 year old female and into Scorpions, Rainbow, AC/DC Maiden and Val Halen. I'm looking for a male penfriend from 16–19. **Aija Hartkainen, Taruk 'Amdujank 14B 40, 00150 Helsinki 15, Finland.**

CRAZY HM fans 16 and 17 years old want to write to some other power crazy people from the UK, USA or Canada. We love Manowar, Diamond Head, Raven, ArgonWrack, Tank, Cirith Ungol and other heavy bands. **Henrick and Jes Egeskov Kristensen, Kirsten Piilsvej 41, 7100 Vejle, Denmark.**

14 YEAR old female wishing to correspond with people of same interests, Joan Jett, Girlschool, etc. **Paige Nelson, Box 350 Prestonburg, KY 41653 USA.**



ACROSS

1. Toronto's plug for Barclaycard? (3.2.2.6)
7. Blackfoot's county (3)
8. Some famous names featured on this struggle between the worlds (3)
10. These were cast by Zep (5)
11. Samson relaxing their hold on the HM chart? (6.2.4)
13. Could this describe ELO's pictures at their exhibition? (3)
14. A maiden label? (1.1.1)
15. 6 down's dog (4)
17. .... and Nugent's bear? (5)
18. Gillan/Paice (3)
20. A metal juggernaut (5.6)
22. River for Twisted Snider (3)
23. A hearty Wilson (3)
24. Hendrix yelled at him (3)
25. Sab's hostile porkers? (3.4)
26. Sweater for Jimmy Page ... hardly? (7)
27. They emulated the Marx Bros ... twice (5)

DOWN

1. They sharpen your wits (6.3)
2. You'll make it, if you do this say the Stones (3)
3. He wears uniforms (9)
4. One who keeps you hangin' on? (3)
5. A master of reality (4.5)
6. John Rutsey was their first drummer (4)
9. Descriptive of California (5)
10. They were out of control (4)
11. UFO's disdain for Michael Fish (3.2.4)
12. Joe Walsh's rocky path (8.3)
16. An angry vocalist (8)
19. Zep entered through the out one (4)
20. A stamp mark for Beard? (5)
21. Eugene was careful with his (3)
22. Scorpions had the love one (5)
24. Saga's Gilmour (3)

SOLUTION

ACROSS: 1. Get It On Credit 7. Dry 8. War 10. Runes 11. Losing My Grip 13. Art 14. EMI 15. Snow 17. Teddy 18. Ian 20. Frank Marino 22. Dee 23. Ann 24. Joe 26. Kashmir 27. Queen

DOWN: 1. Geddes Axe 2. Try 3. Townsend 4. Rod 5. Tony Iommi 6. Rush 9. Randy 10. Rage 11. Let It Rain 12. Mountain Way 16. Anderson 19. Door 20. Frank 21. Axe 22. Drive 24. Jim.

PSYCHEDELIC WARLORD (20) into Hawkwind, Floyd, Gillan, Cozy Powell and Purple wants witches for Wizards to write to **Tim 42 London Road, Clacton On Sea, Essex, CO15 3SN** (I have a Deep Purple programme for sale).

IRON MAIDEN fans wanted for fan in US. **Write to Dan Rodrigues, 6612 San Juan, Paramount, California 90723, USA**

TWO HM guys looking for HM chicks 15–20 into Priest, Maiden, AC/DC etc. If you live in North America or Europe contact us: **Robert Oleksy, 68 Hutton Road, Clifton, JF 07013, USA or Paul Krzych, 444 Clifton Blvd. Clifton, NJ 07013, USA.**

WANTED MALE/female 18 + from US, Europe and Japan. Must be into Raven, Accept, Mercyful Fate, Anvil also Japanese fans into Loudness & Bow Wow. Please no Journey, Loverboy and other watered down rock bands. **Darryl Amaki, 769 Hoomalimali St, Pearl City HI 96782 USA**

19 YEAR old female headbanger who wants to hear from anyone, anywhere. Will answer all letters, into Maiden, Priest, Saxon, etc. **Diane Berard, 11 South 49th Avenue, Bellwood, Illinois 60104 USA.**

I'M A 17 year old male headbanger with long hair and blue eyes into April Wine, Motley Crue, Riot etc. Looking for male/females in England. **Steve Bensamin 775 Terrapin Ct. Concord, CA 94518 USA.**

FEMALE HEADBANGER 18 wants to hear from long haired HM males, especially Coverdale lookalikes. I'm into Whitesnake, Purple, Quo, Saxon, etc. You must be a little bit crazy. **Sussi Rolfsson, PL 441 62 Skeppsta. S-705 90 Orebro, Sweden.**

THE MICHAEL SCHENKER GROUP

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27th HAMMERSMITH ODEON
29th NEWCASTLE CITY HALL
30th NEWCASTLE CITY HALL

DECEMBER

1st EDINBURGH PLAYHOUSE
2nd GLASGOW APOLLO
4th LEICESTER DE MONTFORT HALL
5th LIVERPOOL EMPIRE
6th BRADFORD ST. GEORGES HALL
8th BIRMINGHAM ODEON
9th BIRMINGHAM ODEON
10th NOTTINGHAM THEATRE ROYAL
12th MANCHESTER APOLLO
13th MANCHESTER APOLLO
14th SHEFFIELD CITY HALL
15th SHEFFIELD CITY HALL

MSG

Chrysalis

Can this man get Lizzy Syke-d up?

JOHN SYKES looks remarkably similar to one of the many extras from 'Zombies' when I shake his hand before the interview proper gets underway. A naturally pallid skin colour has turned a shade paler than white and I ponder on whether this is as a result of rising at 1pm (far too early for any self-respecting muso) or due to an over-indulgence on chemicals.

Threading our way through the MCA Records office I'm relieved to hear that suspicions are unfounded and that John has simply been up all the previous night attempting to put the finishing touches to the new Thin Lizzy album. As we find a seat he explains:

"We've been in Eel Pie Studios for two months working on the album and it's coming along really well. In fact, we should've finished it last night but we haven't so we're going back into the studios in November to complete it then and it should be out by January of next year, when we'll promote it on the road."

Little has been heard of or from John since he left the Tygers Of Pan Tang approximately six months ago in a much publicised move which should have taken him into madness, total and absolute, aboard Mr Osbourne's Crazy Train, but the man is in no mood to be reticent regarding his activities:

"I left the Tygers due to a phone call from Sharon Arden, Ozzy's manager (and now wife) who asked me to go and play on the rest of Ozzy's American tour. I thought it would be a good break because I hadn't really been going in the same direction as the rest of the band for a long time. I thought it was time for a change so I left. I decided I'd make the break while the opportunity was there.

"Sharon kept ringing me, they sent a passport and visas down and I was all set to go. Then nothing! The band got a session player in, Brad somebody, so I didn't go and he finished off the tour. I didn't hear anything from Ozzy for three months and the only explanation I was given was that the band didn't want to keep auditioning new guitarists while they were gigging."

Stalemate for Sykes, who then decided to do the only sensible thing. When in doubt, go for the solo deal.

"I spoke to various people at MCA and a solo deal did eventually come together. I asked Chris Tsangarides (the Tygers producer on 'Wildcat' and 'Spellbound', working at the time with Lizzy) if he could ask Phil (Lynott, who in this particular script plays the saviour) whether he'd help out, to which he answered yes.

"I was supposed to go to Ireland with Phil to start work on the single when Ozzy rang me out of the blue and said he'd like to hear my playing. I thought that I might as well go for it so I went and met Ozzy in London. I went down to London again a coupla days later to play in a studio where Magnum were recording. It was simply Ozzy on his own – none of the band were there. I arranged to meet him at six o'clock teatime and I played for a while. When he'd heard me he asked me to go to America and play with the band, which was in effect another auditon. He didn't say yes or no.

"By this time I was due to go to Ireland so I went over and left things as they were. I was then asked to join Lizzy and thought I'd take it cos I got on well with Phil and thus considered it the best move.

"People claim that Lizzy's peak was when 'Live And Dangerous' appeared, yet it's natural that when a band puts six years' worth of hits on an album, they'll hit a peak. Lizzy are much bigger than the Tygers and all the albums do pretty well. Everyone's said that I've toughened them up from what's been going down in the studio and that's probably true. They *were* a little mellow and even they themselves agreed. I think they got into a rut and I've come along and given them a boot up the arse. It sounds good now!"

But what of Snowy White, whose reasons for departure seem to have been largely ignored by the press?

"I think he just wanted to do his own stuff in a more bluesy vein." Now bluesy is extremely far removed from John's generally aggressive approach to string manipulation, as anyone who possesses a copy of the Tygers' 'Spellbound' LP will verify. It didn't sound then as if the Tygers were heading in a different direction from John:

"It was more personality directions than musical ones. The band was always a tight unit whereas Jon (Deverill), the vocalist, and I were very much the outsiders. I still like all the guys as friends, though. If Jon and I suggested anything, then Rocky, Brian and Rob would always stick together as a binding force of three against two. If I wrote a song with Jon then all five of us were credited. We wrote almost all of 'Spellbound' which was a huge change from 'Wildcat'."

Note how when John talks of excellence during the Tygers period, it's invariably 'Spellbound' that crops up. 'Crazy Nights' is indeed the forgotten Tygers album.

"'Crazy Nights' was a mixture of everyone's material, we were all getting sussed to the situation of three versus two and we weren't working as a band. 'Crazy Nights' was a disaster, the worst piece of work that I've ever been associated with.

"The album was thrown together. I could tell it wouldn't be much cop, nobody had their heart in it. 'Spellbound' had a lot more fire and excitement. I was really ashamed of 'Crazy Nights' ... I haven't even got a copy of it.

Thin Lizzy are a band whom I admit had never occurred to me as right for Sykes. Yet having heard his solo single, 'Please Don't Leave Me', dominated as it is with Lizzy-like chord sequences and fills, things do seem to have fallen into place.

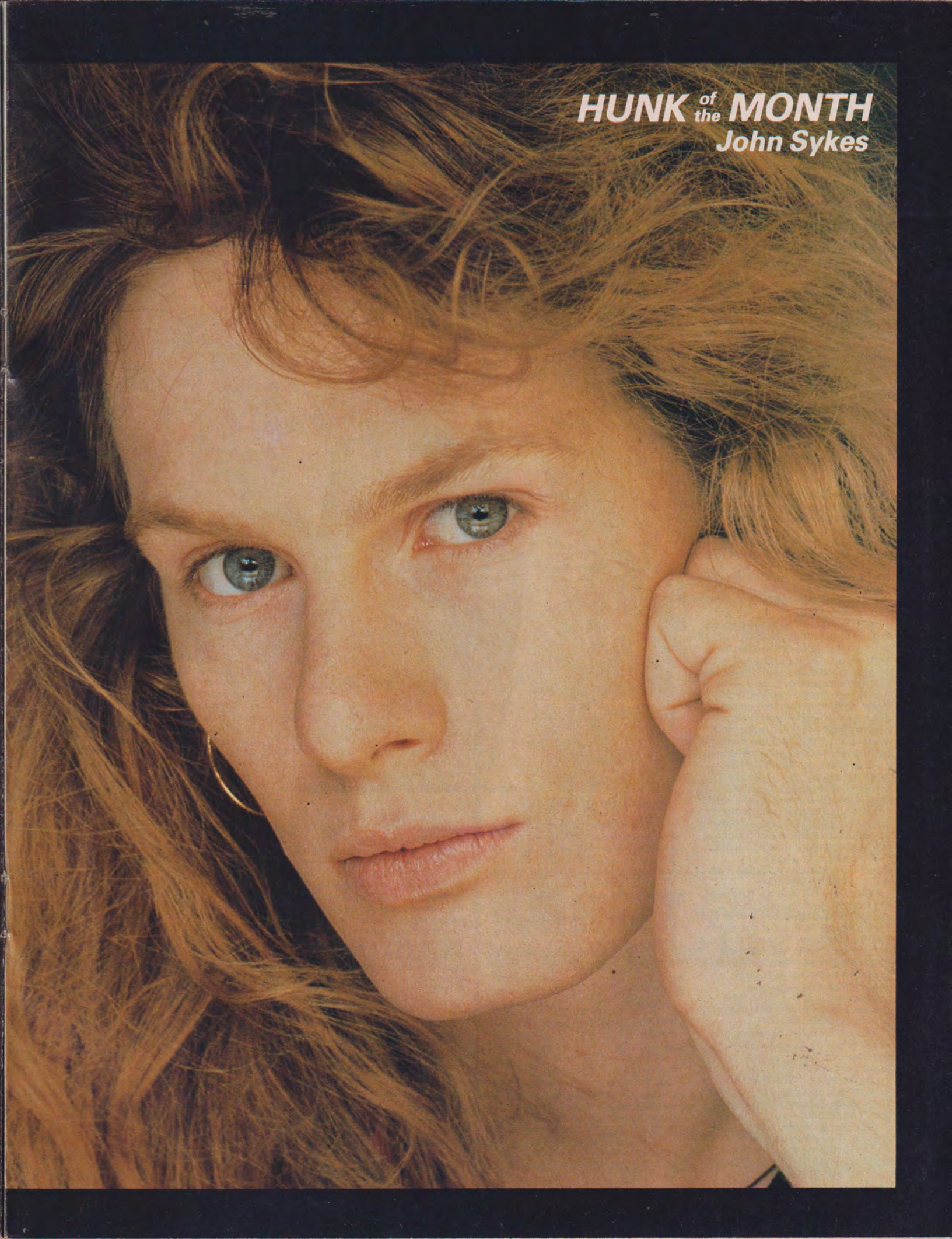
"Lizzy was never a really *Heavy* Metal band but it was especially melodic. The difference is that the guitar sound's sorted out now – the new one sounds like a heavy rock album with all the Lizzy traits thrown in. I'm buzzin' solely to have a gig again. Everything's working well and I can't wait to get back on the road."

It's interesting to speculate how other guitarists who were of the same standing as John in the days of Blackpool's Streetfighter react to watching his standing (and presumably his bank account) rise. A tired looking Mr Sykes continues:

"I dunno what they think. I never think of other guitarists thinking of me so I don't worry. I work hard, and if you work hard enough, you'll get the rewards at the end. I always improve and I always follow my instincts."

HOWARD JOHNSON

JOHN SYKES and Phil Lynott


HUNK of the MONTH
John Sykes

KONCERTS!

AC/DC
Newcastle City Hall

ARRIVING at Newcastle station the smell of coal fills my nostrils – good God any more gigs here and I may have to think about a change of address.

After a none too impressive Reading appearance Y&T have obviously got their act together and as opener for AC/DC, seem more at home than in front of a non-committed crowd, and seize on the opportunity to let fly on all cylinders.

Though only catching the end of their set I was impressed enough to forget all the bad things I thought about them at Reading and admit that they're probably the heaviest of all the US acts currently invading our noble isle.

Now to the main reason for my jaunt to the netherlands of Newcastle – to see the numero uno rock band on our planet at this moment in time. The crowd are packed in like sardines a good half hour before the show starts, with the most ardent poised in the aisles ready to rush the security stockade the second anything starts to happen on stage.

With the dimming of the lights a buzz of anticipation spreads through the gathered multitude and, on cue, the haunting toll of the bell signals the arrival of the band. The curtains peel back and without further ado they surge into 'Hells Bells'. Bathed in red, blue and green light, Angus is sombrely poised centre stage while the rest of the band kick out that familiar rhythm behind Brian's barbed wire vocals.

As ever the emphasis on that good old sexual beat topped with lashings of stunning guitar work yet Angus is only one side of the coin. If asked to define the real driving force behind AC/DC I would have to say Malcolm's relentless chugging riffs that, combined with Phil and Cliff's metronome bass end punching, make for a rhythm that you could set a watch by.

'Shot Down In Flames' sustains the excitement level and goes a long way towards proving that 'For Those About To Rock' it not within spitting distance of the old material, as is made clear by the frenzied state of the crowd and echoed by the effort of the band, though Angus drips sweat on every number while at the same time duck-walking his way into the r'n'r history books.

Though criticised for being just another HM guitarist it's his feel for the music he loves that sets him apart from his clones and in many cases his peers. Put Clapton up against him and you'd see one hell of an embarrassed superstar and it won't be Angus.

'Sin City' gives the audience a chance to air their lungs with Brian Johnson ripping the wax out of everyone's ears while the throng scream their guts out in reply. I had my reservations when Brian joined the band, despite being a long-standing Geordie fan, but now he's proved himself beyond all doubt as the man best equipped for the job. With his razor-edged vocals and swaying, menacing demeanour he doesn't attempt to mimic the sadly departed Bon, but puts his own individual hallmark on the band's songs.

Entertainment time follows with Angus doing his rolling-around-on-the-floor stunt as an intro to 'Bad Boy Boogie' that's one of the highlights of the evening — forearm smash drums, raucous wrenching rhythm guitar and a riff that has lobotomy written all over it.

Despite having played the songs hundreds of times before they still manage to inject vitality into them in a way that most ever-trucking bands fail to achieve, and after running through all the old faves, including an anthemic version of 'Whole Lotta Rosie', they leave the stage to no less a roar than that given Arsenal on at last scoring a home goal.

pic by Robert Ellis

AC/DC: gig of the year?

The first number of the encore is a passable 'You Shook Me All Night Long', but the true climax comes with 'For Those About To Rock' and two full-sized cannons perched on the walkway above the drumkit. On edge, the crowd bop away but at the same time keep an eye on the menacing 'big guns' lest their heads should be blasted into the back wall. On cue with Brian's roars of 'SHOOT' the guns thunder in unison and put the seal on what will probably turn out to be my favourite gig of the year ...

GEOFF BANKS

NEIL YOUNG
Wembley Arena

OVER three days at the massive Wembley Arena, a rather insignificant looking Canadian called Neil Young captivated and enthralled 20,000 people with a series of shows that can only be described as stunning. With old colleague Nils Lofgren, who formed Young's backing band Crazy Horse back in the sixties, supplementing the line up, the sell-out notices were a foregone conclusion.

This was the first chance for a British audience to see Young in concert since 1976, though a critically acclaimed movie, 'Live Rust', has been on the big screen at various times over the past couple of years.

The set was culled both from Neil Young's past and from a forthcoming album, his first for Geffen, to be released later this month. And what struck me most of all was the sheer diversity of styles, from hard rock, through acoustic folk to an almost disco feel in 'Dinosaurs In The Computer Age', perhaps a wry look at his own position in the current upsurgence of computerised dishwater that seems to be an automatic ticket to fame and fortune.

Of course everyone who splashed out between eight and 10 quid on a ticket did so for two main reasons: (1) to actually see the man IN PERSON!! (2) to hear in ear-shattering volume all the songs that made him so bloody rich. In these respects, nobody went home anything but ecstatically over the moon, if not a little disappointed that the whole event was over. You name it, he played it – 'Cortez The Killer', 'Comes A Time', a touching 'I Am A Child', 'The Needle And The Damage Done', and 'I Don't Want To Walk About It', the latter providing a solo spot for Nils Lofgren. Everything was spot on instrumentally and everything received a reception that had Wembley officials looking anxiously for signs of stress in the roof supports!

But the two prime highlights just had to be 'Hey, Hey, My, My (Into The Black)', a grinding sea of noise, both the clean sort from Nils Lofgren who I rate as the world's number one guitarist and the blasting distortion from Young's uncompromising thrashings. And THE greatest rock song of all time 'Like A Hurricane' comprising three moving verses and two guitar solo's that would make the Ritchie Blackmores of this world throw away their instruments and take up roadsweeping.

By the end I was exhausted and drenched in sweat from dancing about and screaming out all the lyrics I'd totally forgotten. The discomfort on the tube home was worth it. Those nights at Wembley in the company of a scruffy, lanky, nondescript looking legend are the best I've ever spent.

NICK KEMP

T34
The Embassy, London

THE Embassy is an unlikely venue for an up-coming HM band, but T34 seemed to take it all in their stride. Hailing from the East End as this five-piece do, tends to give you a broader outlook on life and they obviously weren't troubled by the lack of any serious 'headbanging'. Instead, they delivered a set of boppy, uptempo

pic by Wigan Brunelli

BARBARA SCHENKER of Viva at the Moonlight Festival: see review

numbers embellished with some tastefully textured keyboard work from Wayne Baker and some useful vocals from Steve Williams. 'A Look From Your Eye' and set closer 'Fire Down Below' are prime examples of their calibre.

Williams, sporting a Jim Morrison T-shirt and a kind of towel thing of whose whereabouts he was evidently aware, has a casual, nonchalant attitude that might be mistaken for arrogance were it not for an engagingly mischievous grin à la David Essex, whose 'Rock On' they cover.

T34's other focal point is Colin Stuart's bass, which to my mind seems to unbalance the situation, particularly when the guitar is pushed so firmly back, both in the mix and on stage. But he copes well enough under the spotlight, and guitarist Mick Clee at least took the opportunity to express himself adequately during the encore.

T34 are creating interesting, danceable Metal that should warrant closer attention before long.

DAVE DICKSON

ENGLISH ROGUES
Royal Norfolk Hotel, Sandgate

Despite coming from London the English Rogues have built something of a reputation for themselves in the Kent area, with people often travelling 30 miles to see them, and tonights gig is more or less for their home crowd. Jammed in like sardines, it's clear that most of the people are here to do just one thing; in the immortal words of James Brown, 'GET DOWN'.

Guitarist Alex Dee chugs out the riff of 'Troubleshooter' and the old sweat glands are switched into overdrive while Gerry Sherwin, the elastic bass player, tries his darnedest to cover every square inch of floor space while still pulling out those gut-rumbling bass lines. The set is perfectly paced with the slower harmony-based songs, such as the very poppy 'Radio Song', occurring at the start, eventually giving way to a mayhemic frenzy at the end.

As in all three-piece bands, it's the drummer who has sole responsibility for keeping the rhythm going while bass and guitar both play as lead instruments and Pete Martin, though very much a straight 4/4 rhythm man, puts every bit of energy into his playing and probably sweats off a few pounds in the course of a gig. And what a delight it is to see a band and audience enjoying themselves in the perfect rock setting, a pub. Support your local rock pub before it disappears forever.

GEOFF BANKS

'MOONLIGHT FESTIVAL'
Mulhouse, France

A PECULIARLY low-key affair set in a field close to the German and French borders. Three or four major draws pulled out so the attendance was only about 1800 ... not exactly Knebworth revisited ...

Hanover four-piece **Fargo** were faced with only a third of this number when they played late afternoon! They seemed reasonably competent if a little unoriginal and I'll pass on them until our paths cross again.

Much better, and sandwiched between, were Germans **Viva** who's chief claim to fame is that their six strong line-up includes Barbara Schenker (Michael's sister) on keyboards. They won top marks for visual presentation ... posing magnificently as if they'd all showered in glue then charged through the Van Halen wardrobe.

Musically they sounded very much like Scorpions surrogates with the odd dash of UFO stirred in. Barbara clearly looks up to her older brother. The lead singer could do with a few more lessons but jumped into the crowd so often that those at the front forgave him. Not bad overall ... listen especially for 'The Bitch' and 'What's Next' if they cross the Channel.

Second last were Uli Roth's **Electric Sun** who hadn't played live for a year-and-a-half. Uli planned a handful of Hendrix covers as a tribute on this the anniversary of his death but time restricted him to just the slow blues of 'Red House'. In this and all other songs (Electric Sun and Scorpions material) his playing mirrored Jimi's so closely it was *eerie*. Whilst this degree of imitation is hard to condone, Uli did it with such expertise and sincerity that I found it justifiable. He wasn't riding the same gravy train just for the free ride but was genuinely trying to capture and reproduce the FEEL that Jimi injected into his music. This may all be 12 years out-of-vogue but it was amazing to watch.

Finally, gone midnight, came **Samson,** headliners due to the cancellations *despite* this being their first French gig! It provided an opportunity for French TV exposure so despite the pressure they seized it bravely.

The audience, seeing the band for the first time, couldn't appreciate it but they were watching a group reborn. The passing of a certain drummer/publicity machine meant the music *had* to improve. (The drumming has too courtesy of Pete 'ellomyson' Jupp). New material like 'Red Skies' has met the challenge, but most surprising for me is the revitalisation of the *old* by Nicky Moore's Joe Cocker-cum-Paul Rodgers vocals. At Mulhouse the band had clearly tightened into a raw power British hard rock machine.

Most impressive numbers were 'Danger Zone', 'Losing My Grip', and 'Walking Out On You' ... just three that ensured Samson's return to France. A small step for a band on the verge of major success – at last. Watch them go!

NEIL JEFFRIES

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THE STRANGE SAGA OF

pic by Ray Palmer

HAWKWIND

by Malcolm Dome

THE TERM 'phenomenon' has become, in my view, one of the most overly-used clichés in rock journalism. Anyone, it seems, who's managed to put out two albums is automatically dubbed as such. In which case, Hawkwind, given their 19 album career, should be hailed by rock scribes as a 'mega-phenomenon'.

But to indulge in such blasé terminology is to misrepresent the band, before you start. For, if nothing else, this lot, in the words of Michael Foot, are 'inveterate peace-mongers' not given to excess. A career spanning nearly 15 years has left this most fluid of outfits in a peculiar, not to mention unique, position.

Over the past decade or so, Hawkwind's original underground music contemporaries have either

continues over

HAWKWIND

from previous page

disappeared or (in some cases) ridden to international stardom, thus losing their roots. Yet this band haven't changed one jot – both a remarkable tribute to their staunch idealism, and also, perhaps, an equal damnation of their failure to galvanise wide-ranging rock audience support in the same way as, say, Pink Floyd.

Always capable of hitting the Top 30 albums chart and selling out Odeon-sized venues in the UK, Hawkwind possess one of the strongest cult followings in the entire history of Brit heavy rock. Sheer fanaticism is the hall-mark of the band's faithful.

To them, the Hawkwind experience is an unremitting religion. Yet, this has proven to be a double-edged sword. For over the years haven't Hawkwind been guilty of trotting on the spot, adhering to tried-and-trusted formulae which constantly appeal to the hard-cored Hawkfans, but effectively closing out the rest of the rock world?

"I don't mind having such a definite following at all," explains Hawkwind leader/vocalist/guitarist/keyboardsman (phew!) Dave Brock. "It means that we can maintain close relations with our fans, something we couldn't do if we were huge. Obviously, there's a lot of money to be made from being successful. But I think Hawkwind would lose that mystical quality if we took such a path.

"Another point is that if you become REALLY big, then you're only gonna be at the top for a couple of years, right? I don't wanna slag off Motorhead, but that's exactly what's happened to them – they're on the way down now. No, there's a lot to be said for just ticking over nicely.

"And our following may be tight-knit but it is so diverse as well. One of our US fans, for instance, is an aerospace university lecturer. He's kept in close touch with me for years now, and has even sent over some colour slides of the Voyager spacecraft for the band to use."

Brock IS, without doubt, Hawkwind these days. The only remaining member from the early hippy days in Ladbroke Grove (during the late sixties), he has over the years (more by default than design) taken command of the band and it's direction.

"Hawkwind is like my wife – it's a 24 hours a day job, and I work VERY HARD on it." The problem, of course, is that one person at the helm can cause artistic tunnel-vision. And, Brock has

pic by Denis O'Regan

DAVE BROCK: Hawkwind is my life, my wife

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never been truly creative. Rather, it's when he's worked with such talented characters as Bob Calvert and Mike Moorcock that he's really been at his best – bringing out the best in them, by acting as a human catalyst.

For this reason, I believe Hawkwind's output over the past few albums has been good but mundane. For Brock hasn't had the temperamental genius of a Calvert or Moorcock to spark off. And that's why I'm especially heartened to see both men back in the Hawknest.

"When we played a one-off gig at London's Rainbow last Xmas, both guys came and jammed on-stage. Mind you, off it they were really fighting most of the time, just like the old days," laughs Brock.

"We had hoped they'd be on our new LP, 'Choose Your Masques', as well. But time was very tight, and Mike couldn't make it, whilst Bob had booked himself into a sanitorium!"

So, said album features (aside from Brock) Huw Lloyd-Langton (guitars), Harvey Bainbridge (bass/keyboards), Martin Griffiths (drums) – and 'assorted noises' from Nik Turner, temporarily returned to the 'Wind on a sabbatical from Inner City Unit (he will also be appearing on the upcoming UK tour).

The album has a concept side (based around the search for Utopia), and would have been a complete two-sided story, but, says Brock, "we never got around to doing the other side!" Thus, in the tradition of Rush's 'Farewell To Kings'/'Hemispheres' saga, we'll have to wait for the conclusion of this epic until the next album.

A single, at the time of writing slated to be 'Solitary Mind Games', is to be lifted from the LP, and hopefully it will go some way towards expunging the rather embarrassing re-recorded release of 'Silver Machine' recently. To be brutal, I found Hawkwind's whole reason for covering their own 'greatest hit' inexplicable. It was so totally out of character with the band's traditional image of caring for their fans, and avoiding ripping 'em off. To put it out on a pic disc merely compounded the blatant commercial exploitation angle – something Brock has always fought against.

"It was only done as a tenth anniversary thing, and wasn't supposed to come out just as a picture disc. That was RCA's decision, and I didn't like it one bit. The only reason we cut it was as a special commemorative souvenir, and it did have 15minutes of material on the flip, which IS value for money."

Even allowing for any altuistic motives in the recording of such an anniversary edition, I still don't understand why 'Silver Machine' was put out as an official single by the band (leaving aside financial reasoning). Wouldn't it have been better to include this seven-incher as a freebie with the new LP? No, I'm not trying to labour this point simply to journalistically whip Brock & Co. I'm just attempting to maintain some semblance of objectivity. You see, as a long-standing admirer of this band, I'm in great danger of talking about 'em from the fan view-point. And most Hawkwind fans refuse to admit that the band are anything but PERFECT.

To my mind, the concept of the perfect rock band is a non-starter. And when Hawkwind DO make mistakes, then even their most fanatical of supporters should be prepared to admit it. Let's have no sweeping under the carpet. And 'Silver Machine' was a disastrous error for their credibility.

Whilst we're on the subject of Hawkfans, there's another serious point to make. In recent years, their treatment of support bands on HW UK tours has been at best hostile and at worst . . . well, they've made England's soccer hooligans seem angelic by comparison!

"Our fans ARE fanatical. But to some extent I can understand their frustrations with our support acts. The trouble is promotors and booking agents these days sling any old rubbish on, usually they're musically irrelevant to our audiences. It's only in exceptional cases, as with Mamas Boys last year, that we get really good bands. In fact, even now, two weeks before our '82 tour starts, I don't know who'll be on with us. Maybe the answer would be for us not to use any support, but get together a full 2½ hour show, I don't know.

"But this never happened years ago. In those days, we had more control over the composition of our bill. Magicians, dancers, and wierd groups like the Albertos all played with us and went down a storm. So, please don't blame our fans entirely."

But, if Hawkwind opening acts have long felt the wrath of the faithful, then those outside of the 'Hawk ghetto' are equally antagonistic to the band – a point dramatically shown up by the reaction of fans and critics alike to their set at this year's Donington Festival. "I disliked Donington intensely," asserts Brock. "It was a terrible day. Kids were really fleeced, being asked to pay £11 for the gig, plus £4 for car parking facilities, £2 for a programme, and £6 for a tee-shirt. Festivals like Donington exist only to make money – the fans' best interests are ignored."

This polarisation of attitudes has, over the years, made Hawkwind one of the most fascinating of all rock bands. Any group that can inspire such love/hate amongst rock aficionados must be worth at least checking out.

"I often wonder if it's all worthwhile. But then something inevitably crops up to keep it going. And, as long as I can be many-facted, achieving different things with different people, as I am at present, then it's worth the effort of carrying on."

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Stars And Their Cars No. 7

BILLY SQUIER

Man about New York, BILLY SQUIER (snapped here either in casual, artistic pose or desperately trying to compensate for a dodgy handbrake), would seem to have launched a whole new concept in fashion attire: wheels to match your wardrobe.

Note how the Dulux-white Corvette blends perfectly with the spotless Squier legwear, while for more formal occasions Billy has a dark blue pinstripe Oldsmobile and is believed to be searching for a denim-coloured Ferrari.

Due to a lack of co-operation from the military, however, his long-favoured camouflage stagewear has had to be consigned, temporarily at least, to the closet.

Pic by Chris Walter